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POTTERY AND PORCELAIN

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THE MARRIAGE OF ALEXANDER AND ROXANA

*By F. Xanto, after Raphael*



HANDBOOK  
OF  
POTTERY AND PORCELAIN

OR

History of those Arts from the Earliest Period

BY

HODDER M. WESTROPP

AUTHOR OF

'HANDBOOK OF ARCHÆOLOGY' 'MANUAL OF PRECIOUS STONES' ETC.



*WITH NUMEROUS ILLUSTRATIONS*

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## *PREFACE.*

THE groundwork of this short treatise on Pottery and Porcelain was a lecture given by the writer on these arts, exhibiting several specimens in his own collection. He was induced to extend the lecture by extracting freely from the best writers on these subjects : Jacquemart, Chaffers, Marryat, Prime, Birch, L. Jewitt, and others, and so forming the present compilation, which, he hopes, will be a source of pleasure to amateurs, collectors, and others who take an interest in the potter's art. He has endeavoured to give as much information as possible in a small compass.

ST. MAUR, VENTNOR.









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# HANDBOOK OF POTTERY AND PORCELAIN.



PHILOSOPHER seeking among the products of human industry the one which would best enable him to follow, through the course of ages, the progress of intelligence, and give the approximate measure of the artistic tendencies of man, would select incontestably the works of the potter.

Clay from its plastic nature lends itself to the idea of modelling, and gives scope to the most persevering efforts of industry. Abundant in its variety, easily procured, and consequently devoid of intrinsic worth, it derives its value solely from the elegance of form imposed upon it by the potter, or from the richness of decoration given to it by the artist.

By studying the ceramic works of peoples yet in their infancy, we are able to explain the progressive march of the nations of antiquity. The savage tribes of the present day make, with the most primi-

tive materials, vases which, at first sight, might be mistaken for the first essays of the Greeks, the Etruscans, or the Incas ; they employ the same processes, invent the same modes of decoration, confirming that most elementary law of all philosophy, that similar ideas proceed from similar conditions and develop themselves more or less rapidly according to fixed rules.

On the day when man, walking upon the clayey soil, softened by inundations or rains, first observed that the earth retained the print of his footsteps, the plastic art was discovered, and when lighting a fire to warm himself or to cook his food, he remarked that the surface of the hearth changed its nature and its colour, that the reddened clay became hard and impervious to moisture, the art was revealed to him of making vessels fit to contain liquids.<sup>1</sup> The potter's art, there is every reason to believe, had its origin in the necessities of man, and the suggestions of nature to supply them. The wants and necessities of man's common nature, being the same in all countries, led to similar inventions. There are common instincts and innate powers of spontaneous suggestion natural to man, which lead him to do the same things, or nearly so, in all ages and climes, under similar circumstances. The potter's art, it is thus evident, originated spontaneously and independently among different races. What confirms this view is the evidence of the ceramic art taking an independent course of development in Peru and Mexico. Similarity in forms, and even in

<sup>1</sup> Jacquemart.

ornamentation, occur to those in Europe and Asia, which, however, do not prove an identity of origin but an identity of the workings of the human mind in all nations, leading to similar, and almost identical artistic expression.

Pottery is of the highest value as a material of history. Even its scattered fragments chronicle decipherable records; while from the more perfectly treasured sepulchral pottery, we recover minute traces of the manners and customs of long extinct nations, and trace the geographical limits of their conquests or their commerce, within well-defined periods of their history. The extent of ancient Greece, of its colonies and its conquests, is clearly to be traced through each division of the old world by the Grecian funereal pottery, which, distinct in its character from that of any other, long survived the political existence of the Grecian empire. The limits of the Roman empire are, in like manner, deduced from the remains of the Roman pottery.

Pottery is thus a most important witness of antiquity. A vase of clay may be broken, but its fragments still remain, and by these we can tell where the primitive habitations of men lay, and where the sites of ancient cities were. A piece of pottery found in an excavation is one of the most important evidences of former civilisation when all else has passed away. A fragment may bear a memorandum dating over 4,000 years ago. The annals of Assyria have been recovered from the broken clay tablets discovered in Assyrian mounds.

The application of clay to the making of vases to hold liquids soon caused the invention of the potter's wheel, before which period only vessels fashioned by the hand, and of rude unsymmetrical shape, could have been made. But the application of a circular lathe, laid horizontally and revolving on a central pivot on which the clay was placed and to which it adhered, was in its day a truly wonderful advance in the art. As the wheel spun round, all combinations of oval, spherical, and cylindrical vases became not only symmetrical in their proportions, but true in their capacity.

The potter's art may be said to be most ancient of all known arts. In Egypt it is attributed to the invention of the gods, an unequivocal proof that it was in use before the historical period. In the catacombs of Thebes, which are proved to be over 4,000 years old, a series of drawings have been discovered, exhibiting the potter's art as then practised, by which it appears that the clay was kneaded with the feet, worked at the wheel, baked in a cylindrical oven, and lastly painted. Everyone is familiar with the frequent metaphors and comparisons taken from the processes and productions of the potter in the Hebrew scriptures. 'And the Lord said: O House of Israel, cannot I do with you as this potter? Behold! as the clay is in the potter's hand, so are ye in mine.'

The ancient potters took rank with the highest class of artists, and their praises are sung or said by many of the Greek and Roman classics.



## Pottery of the Stone Age.

The earliest examples of the potter's art which we know are those which belong to the stone age. They bear all the characteristics of a primitive and rude age. The material of which this pottery is composed is coarse, containing large embedded grains of quartz, while the objects have evidently been made by hand, without the aid of the potter's wheel, and appear to have been imperfectly hardened in an open fire. The form of the jars is frequently cylindrical, but others are rounded at the base, and without feet. The ornamentation is rude, almost confined to simple incised lines, produced sometimes by the impression of the finger-nail, or by a cord wound round the moist clay. Most of the urns of this age in which were enclosed the burnt ashes of the dead, were sun-baked.

## Pottery of the Bronze Age.

The pottery of the Bronze Age is more raised and more skilfully made than that of the Stone Age, a great deal of it was hand-made, but some is said to show marks of the potter's wheel. It presents a finer clay, and more carefully prepared. The forms into which it is worked have become more varied. Many of the large urns appear to have been used as storeplaces for the grain, &c., which were collected during the summer for winter use. The ornaments



are chiefly of the same character as those on objects of bronze, such as circles and spirals.

## Egyptian Pottery.

The earliest pottery we have of a more advanced and civilised period, and of which the age is known with any certainty, is that of Egypt, the earliest examples of which are the sun-dried bricks of which some of the pyramids were made. The pyramid of Sakkara in which these occur, is the most ancient monument in the world, dating from the reign of Ouenephes, a Pharaoh of the first dynasty, according to M. Mariette, nearly 5000 B.C. In the time of the 18th dynasty, bricks were impressed with a stamp bearing the prenomens and names of the monarchs Thotmes I., II., III., and Amunoph III. They were made of sand and stone mixed with straw and clay. The whole process of making these bricks is depicted in a tomb at Thebes.

Vases of baked clay for domestic purposes were made at an early period in Egypt. Those of a jar shape held various liquids. Others which contained the Nile water offered to the gods, were tall and slim with a spout. Jars of a variety of shapes were used for oil, drugs, and ointments. Wine and honey were deposited in open-mouthed jars. The process of making and baking these vases is depicted in a tomb at Benihassan, dating over 2000 B.C.

Another of the many uses of this pottery was for vases or jars to hold the entrails of the dead.

These are commonly called Canopi, and were in sets of four. They were supposed to belong to the four genii of Amenti whose heads and names they bore.

The Egyptians had also a glazed ware. The glaze was composed of silica, to which were added certain metallic oxides to produce the colour required. For the fine celestial blue, an oxide of copper was employed. Vases, heads, armlets, finger rings and sepulchral figures were made of this glazed ware. Glazed bodies are known as old as the sixth dynasty (3700 B.C. Mariette). The sepulchral figures called Shabti, which were placed in Egyptian tombs by the relatives of the deceased, are images of the God Osiris, whose form the deceased was supposed to assume. They are represented with a pickaxe in the right hand, and a hoe in the left. They were supposed to assist the deceased in his labours in cultivating the sacred fields on his way to the final judgment before Osiris. The prevalent colour of these is blue of a cobalt or celestial tint.

## Assyrian Pottery.

In Babylon and Assyria the structures were erected on platforms of sun-dried bricks, and the inner portion of the walls, and the more solid masses of the buildings were made of the same material. They are found in the immense mounds which mark the walls or other sites of the ruined cities of the plains of Shinar. Kiln-baked or burnt bricks occur in all the principal ruins of ancient Babylonia, and were

used for the purpose of casing the walls. These bricks were stamped out of a wooden or terra-cotta mould, and were also impressed with several lines of cruciform character. Many bear the name and titles of Nebuchadnezzar King of Babylon.

The sites of cities, and the names of kings have been discovered and proved by the presence of these stamped bricks. The Assyrians, unlike any other nation of antiquity, employed pottery for their inscriptions. Their terra-cotta cylinders and slabs bear inscriptions recording the king's victories, and even the annals of his reign. The original Chaldaic accounts of the Genesis and of the Deluge have been found stamped in cuneiform characters on clay tablets. Vases of unglazed ware of various shapes also occur; the clay is generally fine, and rather yellow in tone. Several small terra-cotta figures made of a fine clay, of a pale red, have been found at Nimroud.

### Greek Pottery.

The prevailing features of the earliest Greek pottery are those which are characteristic of the simplicity of early art. The first attempts at ornamentation were plain bands or zones around the axis of the vase. These bands or friezes were subsequently enriched and diversified by the introduction of the forms of flowers, animals, and insects rudely drawn. The pottery found in the old sepulchres under the Acropolis at Athens, at Delphi, in the islands of Rhodes, Milo, and Santorin has all the appear-

ance of being the earliest painted ware manufactured by the Greeks. It is composed of a fine light red paste, covered with a thin siliceous glaze, and having ornaments painted on it in red, brown, or dark black lines, which have also been burnt into the body of the vase. This pottery cannot be more recent than the seventh century B.C.

Greek pottery in its further development has been divided into five epochs, which present the stages of



EGYPTIAN OR EARLY.

its rise, progress, maturity, decline, and decay. They are entitled, the Egyptian, the Archaic, the Beautiful, the Florid, and the period of Decadence.

The first style has been designated by various names, as Egyptian, Phœnician, Corinthian, and Doric ; a better term would be Early Archaic Greek. The ground is of a pale yellow, on which the figures are painted in black or brown. These consist chiefly

of animals, such as lions, rams, stags, cocks, &c., arranged in several bands around the vase. Borders of zigzag and other ornaments run round them. Human figures are rarely met with. The prevailing



ARCHAIC GREEK.

opinion is that they are the produce of Corinthian and other Doric potteries. The date generally assigned to this class of vases is between 660 and 520 B.C.

In the Archaic Greek style the potter has adopted



figures for his subjects in place of animal forms before employed ; the figures are black on a ground of a red tint. The design is stiff, hard, and severe. The forms are tall and thin, the muscles angular, the beards



ARCHAIC GREEK.

and noses long and pointed, the expression of the faces grotesque, the attitudes stiff and conventional. The scenes represented are taken from the olden mythology ; the class of subjects is, however, numerous, for we find some of a Dionysiac character. The vases of this style are regarded as products of the Ionic

states, and to have been chiefly procured from Athens. The LXX. Olympiad, or about 500 B.C., was the age in which they were chiefly manufactured.



THE BEAUTIFUL.

The Beautiful style is the more perfect development of the former. In this the figures are red, the

colour of the clay, on a dark and lustrous black ground. The distinguishing characteristics are, elegance of form, fineness of material, brilliancy of varnish, exquisite beauty of design, and the more perfect proportion of the figure. The predominating subjects are Græek myths, or representations of Greek manners ; but scenes connected with the worship of



THE BEAUTIFUL.

Dionysios are of frequent occurrence. The prevailing shapes in this style are the slender Amphora, the round Hydria or Calpis, the Crater, and the Lecythus. Vases of this style appear to belong to the period beginning with the year 400 B.C. They are chiefly found in Attica, in the south of Italy, and in Sicily.

Like the last class, the Florid has red figures on a



black ground, but differs widely in style. The characteristics of this style are the multitude of figures introduced, the complexity of the composition,



FLORID.

the inferiority and carelessness of the design, the flourish and lavishment of decoration. The vases of this period are often of enormous size and exaggerated

proportion. Polychrome vases belong to this epoch. In these the draperies of the figures were coloured blue, purple, vermilion, or green. The most striking examples of the Florid have been found at Athens, and in Apulia. The third century B.C. is the date generally assigned to vases of this class.

The transition from the Florid style to that of the Decadence was rapid. This style is remarkable not only for its inferiority of design, but also for the coarseness of the clay: the red colour is paler, the glaze of a dull leaden colour. The drawing is careless in the extreme, and the size of the heads and figures disproportioned to the size of the vases, exhibiting altogether an utter want of taste. The ornaments are multiplied and large in proportion to the subjects. Vases of this style come down to nearly 200 B.C.<sup>1</sup>

The paste of which these vases were made is tender, easily scratched or cut with the knife, remarkably fine and homogeneous, but of loose texture. It is composed of silica, alumina, carbonate of lime, magnesia, and oxide of iron. The colour depends on the proportions in which these elements are mixed, the paler containing more lime, the red more iron. The glaze with which these vases were covered is described by M. Brongniart as lustrous (*lustré*), and only one kind was used, the recipe for making which is now lost. It appears to have been composed of one of the principal alkalies, either potash or soda.

<sup>1</sup> For the various shapes of these vases see my Handbook of Archæology p. 318.



The oldest establishments of Greek potteries appear to have been Samos, Corinth, and Ægina. Corinth had established at an early period an active trade in her pottery with the Greek colonies all over the Mediterranean: the products of Corinthian potters have been found in Italy and Sicily. At a later period Athenian pottery attained great eminence, and was extensively exported. There were two *Keramikoi* or pottery districts at Athens. Athenian vases were carried as objects of traffic to the remotest parts of the then known world. Sun-dried clay was used at an early period by the Greeks for modelling. Baked clay was extensively used for bricks and tiles for roofing. Many of the architectural members of the Greek temples were made of terra-cotta. Statues of this material were also extensively manufactured at Athens. A great number of these statues were painted with flat colours like distemper, consisting of ochrous or opaque colours mixed with chalk and size, or with white of egg. These paints were laid on after the terra-cotta had been baked: the colours usually employed are white, red, yellow, blue, and violet. Many small figures were also produced which the Greeks used either as ornaments or as their household gods. The figures found at Tanagra are remarkable for the grace and beauty of the arrangement of the drapery. Numerous fragments of small statues are found in the vicinity of ancient cities: numerous specimens have been discovered in the island of Calymna and in Cilicia.

The art of working in clay claims a high antiquity



among the Greeks. The invention of it was claimed by the Corinthians, who are said to have exhibited specimens of the first efforts in it from the celebrated potter Dibutades. In order to preserve the likeness of his daughter's lover, he moulded in clay the shadow of her lover's profile on the wall.

The principal vases of baked clay manufactured by the Greeks were large tubs or casks, called *pithoi*, and amphoræ. The *pithoi* were made to hold enormous quantities of food. The tub of Diogenes was one of these. The amphoræ were principally used for holding wine, and also for figs, honey, salt, and other substances. The amphora is distinguished by its long-shaped body, pointed base, so as to be fixed in the ground, and cylindrical neck, from which two handles descend to the shoulder. Remains of these amphoræ have been discovered not only in Greece itself, but also wherever the Greek commerce and settlements extended. The handles are stamped with the emblems and the names of the magistrates of several towns, such as Rhodes, Cnidos, &c. Vases of enamelled ware have been found in the sepulchres of Greece. At Athens one was found in the shape of a double head of Hercules and Omphale.

## Cyprus.

Some interesting specimens of pottery have been discovered in Cyprus by General Cesnola, which appear to partake of Assyrian and Egyptian design, and to have combined these different elements into

a peculiar phase of decoration. Some are considered to be Phœnician products under Assyrian influence, while others present an Egyptian type. The colour of the clay is buff, and the ornamentation is painted in a blackish-brown. A red lustrous ware decorated in black also occurs of a later period in the Greek style.

### Etruscan Pottery.

The Etruscans had from an early period a high reputation for their works in clay. The potter's art was introduced into Etruria by Demaratus, of Corinth, who, flying from that city, took up his abode at Tarquinii, the modern Corneto. The skilful modelling of terra-cotta, for which the Etruscans were celebrated, was chiefly directed to the production of ornamental tiles, sarcophagi, and statues. The Romans employed Etruscan artists to make terra-cotta statues to adorn the pediments of their temples. Beside these there were numerous fictile statues in the temples of Rome called *Signa Tuscanica*, distinguished for their barbarous rigidity. Some of the sarcophagi were made of baked clay, of which there are two important examples in the British Museum: one small, presented by the Marquis of Northampton, which is remarkable for its colouring. Another large one has a group of two recumbent figures of about life size on the lid. It is richly decorated with bas-reliefs round the four sides. Colour is freely employed. It is said to be the sarcophagus of a lady named Thania

Velai Matinai Unata. Vases of black ware are peculiar to Etruria. They are for the most part made with the hand, and are generally found in the more ancient tombs. Those from Chiusi, Volterra, Magliano, have figures in bas-relief, while those from Paló and Veii have figures incised or engraved. In many instances they are entirely plain. Vases of red ware also occur in Etruria: they evidently belong to an early period, probably 700 B.C.

Etruscan painted vases are very rare. The clay of which they are made is of a pale or reddish-yellow, the varnish is dull, the workmanship rather rude, the ornaments are devoid of taste and elegance. The figures are drawn in black on the natural colour of the clay. The vases with red figures on a black ground are of a late date, and are for the most part imitations of those of Athens. An important example of an Etruscan painted vase is figured in Mr. Dennis's 'Etruria.' It represents the parting of Admetus and Alcestis, with their names in Etruscan characters, between the figures of Charon and another hideous demon.

## Roman Pottery.

The potter's art was extensively cultivated by the Romans. Examples of Roman pottery occur in different parts of the world. The extent of the Roman Empire may be traced by its pottery. It chiefly consists of tiles, domestic vessels, amphoræ, bowls, vases of various kinds, lamps, cinerary urns, &c.

Vessels of pottery for domestic purposes were extensively used by the Roman people. The vases used in sacrifice were principally of earthenware, and comprised the *simpulum*, a vessel for pouring out wine, the *discus*, the *catinus* or *patera*, and the *amula*, which held the lustral water. The *amphoræ* or jars used for wine and oil were generally made tall and narrow. Ornaments of pottery were largely used in the interior and exterior decoration of houses. Bas-reliefs of *terra-cotta* adorned the interior, while the *impluvium* was decorated with *antefixa*. Examples of Roman lamps are numerous. They are made of a fine clay, and present an endless variety of shapes. Most are of an oval form, and flat on the top, on which there are frequently figures in relief. Cinerary urns of baked clay, called *ollæ*, were placed in the niches of the *columbaria*. They contained the ashes of the freedmen and slaves of great families. The small long vases, usually found in tombs, and commonly called *lachrymatories*, were probably used for holding the unguents and aromatics usually buried with the dead.

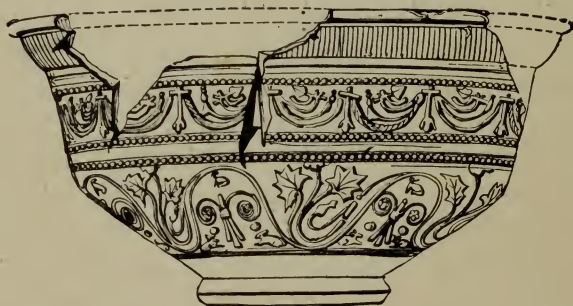
At Rome is an artificial mound called *Monte Testaccio*; it is entirely composed of the fragments of vessels of earthenware, evidently the refuse of a manufactory of pottery near it.

The pottery of *Aretium*, the modern *Arezzo*, was famous in Roman times. Pliny speaks of it as being of a superior kind. It is of a bright red, like sealing-wax, and covered with a silicated alkaline glaze. The vases are principally of small size and orna-



mented with bas-reliefs of a decorative nature. They are generally light. The prevalent form of the vases is that of a tea cup without handles. Flat circular dishes also occur. The name of any potter is rarely impressed on them.

The so-called Samian ware, called by German writers *terra sigillata*, is of a bright red colour with a siliceous glaze. This glaze is exceedingly thin, transparent, and equally laid upon the surface, only



SAMIAN WARE.

slightly augmenting the colour of the clay. It is distinguished by its close grain composed of a fine clay, and presenting, when broken, edges of an opaque light red colour, whilst the inner and outer surfaces are quite smooth, and of a brighter and darker red. It is distinguished from the Aretium by the darker tone, stronger glaze, and coarser ornamentation. The vases made of this ware are generally of small dimensions, and consist of dishes, lances or *pateræ*, of an oval or flat circular shape, and of little cups,

either of globular or of conical shapes. The ornamentation is moulded in relief upon the exterior. Some of the patterns are beautiful. The scrolls most usual as an ornament are of exceedingly elegant device, and are generally varieties of the tendrils, flowers, leaves, and fruit of the grape or ivy.

Animals and other figures in isolated groups are introduced on the outer surface of the vase. Many of these vases have the maker's name stamped on them.



DUROBRIVUM POTTERY.

This ware is found in all places of the ancient world to which the Roman arms or civilisation reached. The great similarity of its paste in whatever place it may be found renders it probable that the ware was made upon one spot and exported throughout the empire. The ware of this kind found in England was chiefly made on the Rhine and in the eastern parts of Gaul. It dates from the first century before, to the third century of, the Christian Era.

Pottery of a Romano-British period is found in several parts of England. The principal divisions are the Durobrivium or Castor ware, the pottery of the Upchurch Marshes, the Hampshire and Salopian ware. The Durobrivium ware is the production of the extensive Romano-British potteries on the River Nen, in Northamptonshire. This pottery is especially interesting from its being covered with ornaments and figures



GROUP OF UPCHURCH WARE.

in relief. Scrolls, often both tasteful and very effective, are favourite ornaments. The Upchurch ware, so-called because made on a tract of land now known as the Upchurch Marshes, on the River Medway, below Chatham, is next in importance. The greater proportion of this ware is of a bluish or greyish black. The ornaments are of the most simple nature, consisting of parallel intersecting lines, and herring-bone

patterns. Of the Salopian ware two sorts are especially found in considerable abundance, the one white, the other of a rather light red colour. The pottery of the New Forest in Hampshire bears in some respects a striking resemblance to that from Durobrivium.

### Anglo-Saxon Pottery.

Pottery of an Anglo-Saxon period occurs extensively in England. It is usually made of a rather dark clay, coloured outside brown or dark slate-colour.



CINERARY URNS, ANGLO-SAXON WARE

The urns of this pottery appear often to have been made with the hand; the texture of the clay is rather coarse and they are rarely well-baked. The favourite ornaments are bands of parallel lines encircling the vessel, or vertical and zigzags, sometimes arranged in



small bands, sometimes on a larger scale, covering half the elevation of the urn ; and in this latter case the spaces are filled up with small circles and crosses, and other marks, stamped or painted in white. But a still more characteristic peculiarity of the pottery of the Anglo-Saxon burial-urns consists in raised knobs or bosses arranged symmetrically round them.

### Teutonic Pottery.

Throughout the whole of Germany various kinds of pottery have been discovered ; the earlier kind being that of the early native population, and a later made during the Roman conquest. Urns have been found all over Germany, along with the remains of the Teutonic races. They are assignable to an age antecedent to and co-ordinate with the Roman Empire. The paste of which they are composed is of clay and sand, intermixed with particles of white, yellow, and brown mica. The colour of the paste varies according to the localities. The ornaments peculiar to Teutonic pottery are hatched lines, bands of points concentric to the axis of the vases, zigzags, meanders, chequers, network lines, semicircles, diagonals. The vases found in Central Germany are more ornamented than those of the north. The principal shapes are cups with or without handles ; pots with bevelled mouths ; goblets, of which the most remarkable are the long-necked doubled-handed of the Wends.

## Frankish Pottery.

The Frankish urns found by the Abbé Corbet in Normandy are almost identical with the Germanic as well as with the Anglo-Saxon.

## Hispano-Moresco Pottery.

During the dark ages that succeeded the subversion of the Western Empire, the manufacture of decorative pottery was entirely lost in Europe. It first re-appeared in Spain, carried thither by Mohammedan invaders. When the Arabs invaded Europe and spread themselves along various parts of the shores of the Mediterranean, and occupied Spain and the neighbouring islands, they brought with them their knowledge and skill in many Oriental arts, and among these was the manufacture of tiles of enamelled ware, of the same kind as those with which the mosques of Persia and Arabia were adorned. These beautiful tiles, called by the Spaniards ‘azulejos,’<sup>1</sup> are of a pale clay, the surface of which is coated over with a white opaque enamel, upon which the elaborate designs are executed in colours. The tints employed in the early tiles are usually blue or brown; the latter, when placed in a proper light, being iridescent. The whole of the courts of the Alhambra were probably paved with these tiles, but a portion of

<sup>1</sup> From the Arabic, Zulaj—a varnished tile.

one pavement only now remains. A bordering of green enamelled tiles is round the fountain of lions in the Alhambra. The most beautiful example of Moorish pottery is the celebrated 'La Jarra' of the Alhambra. The ground is white, the ornaments either blue of two shades, or of a gold or copper lustre. The most famous manufactures of this pottery were Malaga, Valencia, and Majorca ; the latter island was celebrated in the fourteenth century for its enamelled pottery.

### Italian Majolica.

There can be little doubt that from an early period Moorish pottery was brought into Italy, and that the origin of Italian majolica was due to its introduction about the twelfth century as the spoils of conquest by the various Italian republic states engaged in warfare with the Moors. Examples of these spoils from the Moors still exist in the 'bacini' or dishes incrustated in the front of the church of San Sisto, Pisa. The brilliant prismatic hues by which Moorish pottery was distinguished must have excited general admiration, and numbers of old pieces of Hispano-Moresco origin are still to be found in Italy. Much, too, of the lusted pottery of Valencia was imported into Italy in the fifteenth century.

An ordinance of the Venetian Senate, in 1453, shows the early importation of Spanish lusted pottery into Italy. It is decreed by it that it allows the intro-

duction of the majolica of Valencia—‘i lavori di magiolica di Valenza.’

Italian majolica, or, as it is variously called, Faenza, Gubbio, Umbrian, or Raphael ware, is a beautiful enamelled earthenware of the end of the fifteenth and early part of the sixteenth century. The original title of Majolica is supposed to have been derived from Majorca (called by early Italian writers Majolica), because it much resembles, and was, perhaps, founded on the Moorish pottery and enamelled dishes brought from Majorca by the Pisans in the twelfth century.

The first attempts made in Italy to fabricate a hard earthenware covered with a glaze appear to have been imitations of Moorish pottery.

The first of the improvers of this art, after its importation into Italy, was Luca della Robbia, who was born about 1400, and died in 1481 at a great age. He is said to have invented the stanniferous enamel, which is an opaque glazing composed of tin, of peculiar whiteness and excellence, which may be considered as the starting point of majolica. After many experiments he found that if his figures in clay were coated over with a thick glaze of tin combined with other mineral substances, an almost endless durability might be secured for his works. His success was complete, and he may be said to have begun and completed his invention with one stroke. The attitudes of his figures are always easy and the details quiet and simple; the framework of his compositions generally consisting of rows of small heads,



angels or Cupids, or Greek friezes, or wreaths of flowers and fruits. For scenery, garments, and other accessories he used chiefly green, blue, and white; for more prominent effects, gold, yellow, and violet. Luca della Robbia left a nephew Andrea, who continued the works. He employed himself mostly in producing medallions, decorations for altars, and bas-reliefs generally. In the museum at South Kensington is a Holy Family, a characteristic specimen of Della Robbia ware, the figures are white on a blue ground, the leaves of the lilies are coloured green, the date about 1500.

The earliest manufactories of majolica ware appear to have been at Faenza and Pesaro, then at Gubbio, and afterwards at Urbino, the birthplace of Raphael, and Castel Durante.

The process of manufacturing majolica has been described by Passeri, who wrote in the middle of the last century. After the body or paste had been fired, it was coated with a white clay or earth, and a composition of oxide of lead and oxide of tin, the proportion of tin being increased as the enamel was required to be whiter and harder. This was called *majolica fina*.

The early ware known as Mezza Majolica is not glazed with tin, but is formed of a coarse body which has been coated with a thin white slip, on which the painting was executed, and afterwards covered with a lead glaze. Such ware was often decorated with colours which present peculiar iridescent and metallic lustres. It appears indeed that the term majolica

was originally restricted to ware having such lustres applied to a tin-glazed surface. These lusted pieces were the true old majolica. The method of produc-



MEZZA MAJOLICA DISH.

ing these metallic effects have been described by Maestro Vincenzo, of Gubbio.

After the death of Luca della Robbia, the use of the white stanniferous enamel became general. Faenza was among the first places to adopt it.

## Faenza.

The majolica of Faenza was celebrated at an early date. In 1485 it was noticed for its white and brilliant majolica. From an early period Faenza



FLUTED DISH—FAENZA.

seems to have produced a large number of electuary pots and pharmacy bottles. The fluted (*scannellato*) or crinkled plates, impressed in a mould, are considered to be peculiar to this fabric. The French word 'faïence' is said to be derived from the name of this town.

## Pesaro.

Between 1450 and 1500 many pieces of majolica were executed at Pesaro. These were principally 'fruttieri,' or small plates to contain fruit, the rims ornamented with fruits in slight relief. But the finest productions of Pesaro were those executed by an unknown artist about 1480. These dishes are of a flesh-coloured clay, thick, and of large size. The front is usually decorated with half-length portraits of princes who reigned before 1500. Blue and yellow are the colours employed, and these are highly iridescent.

## Gubbio.

Gubbio, a small town in the territory of the Dukes of Urbino, is one of the most famous in the development of the art of pottery, as shown by works in majolica. Its fame is to be attributed chiefly to the beautiful productions of one man, Maestro Giorgio Andreoli. The pieces proceeding from this fabric were celebrated for the brilliancy of their metallic lustres, of which the ruby lustre, the golden and opalescent tints were most remarkable. Maestro Giorgio's manner of decoration consists of foliated scrolls and other ornaments composed of trophies, flower vases, and foliage terminating in dolphins, eagles' heads, masks, &c., in the designing of which he exhibits very considerable power with great facility of inven-



tion. The productions of Maestro Giorgio are supposed to date from 1518 to 1537.



LUSTRED BOWL, GUBBIO.

## Urbino.

It is said that Raphael furnished patterns for the Urbino ware, and even painted some of it. But there is no positive evidence, and as he died in 1520, and the best specimens of the art, as regards drawing, are after rather than before his death, it has been thought improbable. Indeed, Guidobaldo, Duke of Urbino from 1538 to 1574, the great patron of majolica, is known to have begun collecting Raphael's sketches several years after that painter's decease, for the purpose of decorating pottery. Previously Andrea Mantegna, Marc Antonio, whose works had become

familiar by engravings, were the type of nearly all the early majolica paintings. After this period the designs became more Raphaelesque. Some of the most famous and splendid examples of majolica



DEEP DISH, BY MAESTRO GIORGIO.

which are extant, issued from the city of Urbino. A very able artist, and probably the first of eminence, was Nicola da Urbino, from whose hand we have pieces as early as 1520. Another famous artist of

the Urbino potteries was Francesco Xanto, the dates of whose signed works extend from 1530 to 1542. His painted dishes and plates are to be seen in many



URBINO DISH, WITH RAPHAEL GROTESQUES.

collections, and among them are examples of high excellence. Some of his pieces are profusely enriched with the ruby-red and gold lustres. The



drawing is very correct, and his colouring rich. The draperies of his figures are soft, with large folds. The vestments are generally blue or yellow. Xanto



DISH, BY F. XANTO.

generally copied the engravings of Raphael, altered and modified after his own taste: the subjects were mostly from the 'Æneid,' Ariosto, ancient history, or mythology. In the South Kensington Museum is a beautiful example of Xanto's work, it is a dish painted

with the marriage of Alexander and Roxana, after a drawing by Raphael. One family, the Fontana, was famous for the manufacture of majolica at Urbino. The father, sons, and grandchildren manufactured it for nearly a hundred years. Of these the most famous was Orazio Fontana, whose arabesques exhibit great delicacy and refinement. The pieces are generally inscribed 'FATTA IN BOTTECA DI ORAZIO FONTANA.' Some of the most celebrated pieces made by these potters were for the then Duke of Urbino. They were generally painted with subjects after the designs of Raphael, and Giulio Romano. Timoteo della Vite, a distinguished painter of Urbino, a pupil of Raphael, who died in 1524, is cited by Passeri as having supplied a large number of designs.

But the ornamentation for which this school of potters was most famous was the so-called 'arabesques' or 'Raphaelesques.' To their manufacture are assigned all those pieces with coloured arabesques, after the designs of Raphael and Giovanni da Udine, painted on the white enamelled ground. The designs executed at the bottega of Orazio Fontana were chiefly from those prepared by Battista Franco and Raffaele del Colle.

Nothing can be more exquisite than the finest examples of this style of decoration. The paintings of the productions of Urbino are generally without metallic lustre. Another family, Patanazzi, continued the manufacture of the Urbino ware until about the beginning of the seventeenth century. The most famous of this family was Alphonso Patanazzi,

some of whose pièces are signed 'A. Patanazzi, 1604.'



PILGRIM'S BOTTLE, FONTANA.

In the possession of the writer are two plates of Urbino ware, with coats of arms in the centre. One,

probably of the Fontana period, bears some very exquisite arabesques, beautifully painted on a very brilliant and white enamel. The other is said to be by Alphonso Patanazzi ; the arabesques are very rich in colouring.

### Castel Durante.

The pottery of Castel Durante became famous about the same period as that of Urbino, but it continued to flourish to a later date under Francesco



CASTEL DURANTE MAJOLICA.

Maria II. (1574 to 1631), who resided chiefly there, and took great interest in its majolica fabrics. After his death the manufacture ceased. Some excellent examples of majolica were produced at this fabric. The drawing is good, and the colouring soft. The



pieces of this fabric are generally to be recognised by a pale buff-coloured paste, and great brilliancy and purity of glaze. They generally bear the mark, 'In Castel Durante.'

### Caffaggiolo.

A private manufacture of majolica was set up by the Medici princes at their villa at Caffaggiolo, a village situated on the road between Florence and Bologna. In the South Kensington Museum is a jug of this fabric. It is remarkable for the strength and brilliancy of its colours. It bears an escutcheon with the Medici arms. A plate in the South Kensington Museum, representing the studio of an artist who is occupied in painting the border of a plate in the presence of two persons of distinction, bears on its reverse a monogram which is attributed to Caffaggiolo.

### Deruta.

A beautiful ware, remarkable for the whiteness of its paste, was made at Castel de Deruta, a dependency of Perugia. Several pieces subsequent to 1544 are signed 'El Frate.' The style is rude and the enamel dull.<sup>1</sup>

The artistic character of majolica declined and almost ceased about the end of the sixteenth century, but it was revived at a later period at Castelli, in the

<sup>1</sup> A special kind of pottery, styled Sgraffiato or Graffito was made at Castello, situated not far from Gubbio. On this incised ware the patterns and ornaments were scratched through a layer of white substance upon the clay beneath, and then the whole covered with a translucent lead glaze.

kingdom of Naples. The drawing of the paintings with which this ware is decorated is generally correct and in good taste, and the general tone of the colours is feeble, and more resembling a water-colour drawing. Many of the subjects are after Pietro du Cortona, others consist of landscapes, allegories, hunting and sea pieces, animals and flowers. The principal works of Castelli issued from the hands of a family of the name of Grue. The eldest son of Carlantonio, who was styled 'the restorer of majolica painting,' was Frances Antonio, who was considered the most celebrated painter of this school. He died in 1740. The youngest son, Liborio Grue, was an historic painter; he died in 1776. In the possession of the writer is a very fine plate probably by this artist. In the centre is represented the rape of Europa after Annibal Caracci, surrounded by scroll work.

The plates, dishes, vases of majolica ware manufactured at Urbino, Gubbio, Castel Durante, and other towns, were generally used for ornamenting dressers in the houses of Italian noblemen. Others were given as presents, for it was the fashion for lovers to present their mistresses or their betrothed with small ornamental pieces called '*amatorii*,' adorned with the portrait and Christian name of their favoured fair. They are far more interesting for the costume of the period than the beauty of the lady.

One of the finest collections of vases of this ware is that of the Santa Casa, at Loreto. It consists of 380 vases, which originally belonged to the *spezieria* attached to the palace of Duke Francesco Maria II.



They are painted from the designs of Michael Angelo, Raphael, Giulio Romano, and other great masters. They are arranged in two rooms, the finest are placed in the first saloon. These vases are highly prized for their beauty as well as for their variety.

The museum of the Louvre, Sèvres, and Hotel Cluny contain superb collections of this ware. In the South Kensington Museum is also a splendid collection of majolica. Of late years imitations of majolica and Della Robbia ware have been largely manufactured at the fabric of the Marquis Ginori at La Doccia.

### French Faïence.

The taste for decorative ware spread to other countries, particularly to France, in the reign of Francis I., no doubt introduced by Katherine de Medici, daughter of the Duke of Urbino, who had married the King's son, afterwards Henry II., in 1538.

The two most famous wares of France, of the time of the Renaissance, are the Palissy and the Henri Deux.

### Palissy Ware.

Palissy—that is, the Faïence or enamelled pottery which passes under his name—was made in France about the middle of the sixteenth century. The discoverer was Bernard Palissy, a man of humble birth, and almost without education, but extremely ingenious, and a most persevering enthusiast. His history is a romance. From a low condition he

became a land surveyor, acquired a taste for experimental chemistry, and taught himself painting by copying the works of the great masters. An enamelled cup of 'faïence' which he saw by chance inspired him with the resolution to discover the secret of its composition. Neglecting all other labour, he devoted himself to investigations and experiments for the long period of sixteen years. He exhausted every means in the pursuit of his object, spent all the money he could earn or borrow, burnt his tables, chairs, and other furniture, and even some of his flooring, to provide fuel for his furnace, and reduced his wife and family to the last stage of distress. At length, however, in 1550, after frequent experiments, he succeeded in discovering the composition of various enamels. A few vessels adorned with figures of animals, coloured to represent nature, sold for high prices, and enabled him to complete his investigations, after which he became famous. He was lodged in or near the Tuileries, and was specially exempted, though a Huguenot, by Queen Catherine from the massacre of St. Bartholomew.

Fresh troubles, however, beset him, and he was exposed to continual danger and persecution, as he was a firm Protestant. In 1588 he was arrested and thrown into the Bastille as a heretic, but he died in 1590, before his sentence was pronounced.

The faïence of Palissy is characterised by a peculiar style and many singular qualities. His figures and his ornaments are all executed in coloured relief. The bulk of his pieces is never of an uniform

colour, but mottled with blue, yellow, and brown. The natural objects which he modelled are very true in form and colour. He generally copied from subjects near at hand, especially fish, frogs, lizards, and plants found in the vicinity of Paris. The fish are those of the Seine. The fossil shells with which he has ornamented his pieces are the tertiary shells of



PALISSY DISH.

the Paris basin, and these species can be clearly recognised. These '*pièces rustiques*,' as Palissy himself called them, were not made for use but only for ornament. They merely served as '*pièces de parade*' to be placed on the *dressoirs* of the period. He made

also vases with elaborate decorations, salt-cellars, ink-stands, ewers, and statuettes.

Palissy ware is almost always without any perceptible mark, though sometimes the pieces with grotesque masks and scalloped borders have a *daisy*, which in French is *Marguerite*, as a principal ornament, and probably as a mark in honour of Marguerite of Navarre.

After the death of Palissy several imitations were made of his ware, but are to be distinguished by one marked difference, recent shells and other objects of natural history are introduced by his imitators.<sup>1</sup>

Extensive collections of Palissy ware exist in the Louvre, the Musée de Cluny. Some good specimens are also in the British Museum and South Kensington.

## Henri Deux Ware.

The so-called Henri Deux Faïence, that mysterious and unique ware, as Mr. Marryat terms it, is more properly described as Oiron ware. Within the last few years a large amount of evidence has been brought forward to prove that this mysterious faïence was made in Touraine, in the chateau of Oiron, near Thouars (Deux Sèvres), the princely residence of the Gouffier family, under the direction of Helene de Hangest, widow of Artus Gouffier, sieur de Boissy,

<sup>1</sup> Imitations of this ware have been made by Barbizet, of Paris, the son of an artist who is said to have re-discovered Palissy's method. Pull, of Paris, and Avisseau, of Tours, have been also successful in imitating this ware. Imitations have been manufactured in the faïence fabric of Caldaz, in Portugal.

Governor of Francis I. when Duke of Valois. It appears that Helene had, in 1529, a potter named Charpentier specially attached to her person, and that her librarian, Bernard, was also associated in the ornamentation of this pottery. She died in 1537, leaving her son, Claude Gouffier, heir of the estate, and he carried on the work probably until 1568.



FAÏENCE OF OIRON.

The Oiron pottery has been divided into three distinct periods. In the first, the pure taste of Helene de Hangest manifests itself by the simplicity of the forms and details. The arms of various houses, probably friends of the Gouffier family, to whom the pieces were presented, are found in specimens of this



period, as well as the arms of the King and the Dauphin. Gilles de Laval, whose arms are on one piece, is said to have been a friend and companion of Artus Gouffier. In this period we see the delicate interlacings and arabesque designs dictated by the special taste of Bernard, evidently borrowed from the rich book-bindings of the period.

The second period comprises the works posterior to the death of Helene de Hangest, and executed under the influence of her son. The forms are generally architectural. Salt-cellars, triangular or square, give us the Gothic windows of the chapel at Oiron; royal emblems, cyphers, and shields also multiply themselves.

The third period is that of the decline, probably after the death of Charpèntier and Bernard.

Upon some of the early specimens are emblems of Francis I., and on a greater number we see the monogram of Henry II., combined with a double C for his Queen Catherine de Medici, or, as it is incorrectly deciphered, with the crescent of Diana of Poitiers. Indeed, so constantly do monograms and emblems attributed to her appear, that this ware is sometimes styled 'Faïence de Diane de Poitiers.'<sup>1</sup>

The paste of this ware is a true pipeclay, fine and very white; the glaze thin, transparent, and of a yellowish tint. The ornamentation is flat, and consists of initial letters, interlacings, and arabesques impressed

<sup>1</sup> According to Mr. Prime, the letter H is the initial of Hangest, and the monogram of H combined with the double C is supposed to be the union of the two names of mother and son, Helene and Claude.



in the paste, while soft, with bookbinders' tools, and the indents filled in with coloured pastes, so as to present a smooth surface of the finest inlaying, like the niello or damascening of metal-work.

In addition to these elegant niello decorations, the Oiron ware is enriched with raised ornaments in bold relief—masks, escutcheons, shells, and wreaths. The forms are always pure in outline and in the style of the Renaissance. They are usually small and light, and consist entirely of small pieces—cups, ewers, candlesticks, salt-cellars, and that vessel for drinking of peculiar shape to which the French have given the name of 'biberon.'

Fabulous prices have been given for specimens; the biberon in the Comte de Pourtales' sale, in 1865, was purchased by Mr. I. Malcolm for 1,100*l*. A small salt-cellar was sold about the same time for 700*l*. The five pieces in the South Kensington Museum, a salver, a candlestick, a salt-cellar, and two tazzas cost more than 1,800*l*.

Sixty-seven pieces are known of this ware, not one of which exactly resembles another.<sup>1</sup>

Many towns in France became well-known centres of the manufacture of pottery about the beginning of the fifteenth century. In inventions of that date specimens are described of Beauvais ware which were so highly esteemed as to be mounted in silver. At Nevers, enamelled pottery was first made under the

<sup>1</sup> Messrs. Minton have been eminently successful in the reproduction of some of the scarcest examples of ancient manufactures, and their revival of this rare Oiron faïence is perhaps their greatest triumph.

patronage of Catherine de Medici. The artists adopted at different periods different styles: the Italian, the Persian, the Japanese and Chinese, the Saxon style. There are some fine specimens of the Italian epoch, made, it is said, under the superintendence of Italian artists. This manufactory has continued down to the present day. About the same



ROUEN PLATE, *À LA CORNE* DECORATION.

period good pieces were also made at Rouen. In the eighteenth century, pieces of Rouen faïence were made of a large size, consisting of fountains, vases, busts, dishes, chimney-pieces, &c.

The coloured or polychrome Rouen is the most brilliant and artistic of all French faïence. The favourite kind of pattern is that called '*à la corne*,'

because from a cornucopia issue flowers of every hue—red, blue, yellow.

Moustiers, a little town in the department of the Lower Alps, also produced some fine pottery. During the Clerissy period, the pieces were decorated with elegant arabesques painted with great delicacy, mythological subjects, scrolls, &c. Olery introduced heavy wreaths of flowers surrounding a series of medallions, with bouquets between, forming deep borders for scenes from mythology and the classics. The fabric was in full activity in 1686. The style lasted for more than half a century.<sup>1</sup>

The manufacture of faïence has been extensively cultivated in France. Among the most celebrated fabrics we may mention those of Sceaux, Bourg la Reine, Niederviller, Sarreguemines, Strasbourg, Longwy. The mark of Sceaux, when under the protection of the Duc de Penthièvre, is an anchor. Another mark is S.P., which is supposed to mean Sceaux-Penthièvre. The faïence generally inscribed with these letters is of a yellow paste, having the appearance of pipeclay. The Bourg la Reine faïence is chiefly painted in the flat, and the leading decoration consists of flower and figure painting. The pottery of Niederviller is in general of good workmanship, and is decorated with jagged borders and delicate bouquets of flowers.

<sup>1</sup> According to Senor Riano ('The Industrial Arts in Spain') a great number of specimens which have been believed to be manufactured at Moustiers and other localities in France were in fact made at Alcora, in Spain.

The faïence made when Count Custine was proprietor of this ceramic establishment is almost always very fine, and painted in the style of porcelain. Bouquets of flowers are common. Another style of decoration is rather frequent, it imitates veined wood, upon which a sheet of white paper, having a fine landscape, has been laid. Sarreguemines is distinguished for its fine faïence, which imitates jasper, marble, granite, and porphyry in a most beautiful manner. The character of Strasbourg faïence is well-known ; fine and carefully worked, it takes the most elegant forms. Its enamel is smooth, white, without cracks, and receives the most complicated colours of moufle or enamel painting. The most brilliant epoch was that of Paul Antoine Hanung.

The faïence of Longwy exhibits some excellent specimens with coloured stanniferous enamel.

A fabric of faïence has been lately established at Auteuil, near Paris, and also at Limoges, under the title of ' Haviland and Co.' Decorative vases of large sizes and other pieces of this faïence have been largely patronised in America. Some vases made for America were twelve feet high. Much of the moulding and decorating is executed at Auteuil, near Paris.

## Delft Ware.

Holland was early renowned for its pottery. The principal manufacture was at Delft. This ware was coated with a stanniferous glaze or enamel upon

which the designs were executed chiefly in blue. It was remarkable for its thinness and lightness, as well as hardness. The articles manufactured were chiefly copied from the old Japan porcelain both in form and colour. The three-ringed bottles, the shapeless beaker, and the large circular dish are to be seen in most collections; they well imitate the pattern and colour of the originals. It was by means of the Dutch that England was principally supplied with the porcelain of China and Japan, and as the supply was long unequal to the demand, they were led to imitation, in which they were very expert. Some pieces of Delft exhibit fine paintings. The museum at Sèvres possesses a large dish, in the centre of which is a landscape with figures and animals, after Berghem. A great variety of marks are found upon this ware. The potters of Delft were accustomed to use names, and probably sign-boards or emblems, distinguishing their potteries.

## German Pottery.

The fabrics of Germany have been classed into five divisions, those of the Saxon, Franconian, Swabian, Rhenish, and Bavarian schools.

Throughout Saxony, in the north of Germany, terra-cotta, moulded and glazed, was employed for architectural purposes. At Breslau, in the Kreutzkirche, is one of the largest works in enamelled pottery in Germany, the monument of its founder,



Henry IV. of Silesia. At Hasburg, upon the Elbe, John Shapper, who flourished between 1620 and 1670, was famous for his paintings on faïence. His works are of extraordinary finish, generally in black camaïeu.

Nuremberg claims the introduction of majolica into Germany in 1503, by means of Hirschvogel, who travelled into Italy, and studied at Urbino. But the ware is of a different character, generally ornamented in high relief, modelled by the hand, and beautifully enamelled.

The ware of Bayreuth, an old Franconian town upon the Maine, is almost always decorated in blue camaïeu, generally pale, the paste light and well fashioned, the designs traced with great delicacy.

The Ceramic school of Swabia is remarkable for the artistic treatment of the subjects, derived mostly from Scripture history.

The principal productions of the Rhenish school consist in stone ware, which we notice further on.

A very fine enamelled pottery was made at Höchst, on the Maine, at a manufactory established by Geltz, a merchant of Frankfort. The prevailing colour of this fabric was green or blue.

The products of Bavaria and Austria consist mostly of stoves, bas-reliefs, among which the most famous are those at Regensburg (Ratisbon), in Bavaria, of the Hoffer family.

A manufacture of pottery was established at Meissen, near Dresden, by Böttcher, 1700-1710. It is a fine soft pottery, generally reddish, and was formerly called the 'red porcelain of Dresden.' It is



chiefly an imitation of the Chinese buccaros and the lacquer ware of Japan, sometimes gilded.

Paul Hanung established a pottery manufacture at Frankenthal, a town between Worms and Spire, but in 1755 he converted his pottery into a porcelain establishment.

## German Stone Ware.

Stone ware was first made in Europe, in Germany, at Ratisbon, Bayreuth, Cologne, and throughout the Rhenish provinces. It is a dense and highly vitrified



GERMAN STONEWARE, SIXTEENTH CENTURY

earthenware, impervious to the action of acids, and is formed of clay mixed with sand. The glazing is the actual material itself fused together, with the addition of salt thrown into the kiln. When broken it exhibits a close grey texture, is impermeable to liquids, and



GERMAN STONEWARE, SIXTEENTH CENTURY.

resists the action of fire. It is of extraordinary hardness, and will strike fire with steel.

Of this stone ware the most well-known are the brown stonepots known as 'grey-beards,' with a bearded mask on the neck. These were imported into England, where, in the reign of James I., they were styled 'Bellarmins.' There is also a greyish and bluish ware

generally designated under the erroneous name of 'Gres de Flandre.' Almost all the pieces bear inscriptions, arms, and monograms of German derivation. The centres of this ware were Cologne, Coblenz, and other localities on the Rhine. Another class is remarkable for its beautiful blue colour, its quaint forms, and rich ornaments. It was generally glazed by salt. This is the 'poterie de luxe' of the best German manufacture, extending from 1500 to 1600. The stone ware jugs have ornaments in relief, occasionally Scripture subjects, in the heraldic bearings of the Electors and Princes of Germany, for whom they were probably made; also various patterns and devices, upon many are inscribed mottoes of conviviality or of affection and remembrance.

Nothing can be more beautiful in workmanship and taste than the pitchers, hunting bottles, and canettes which issued from the hands of the potters of Cologne and other localities in Germany.

## English Ware.

The earlier specimens of stone ware used in England appear to have been introduced from Flanders, probably in the beginning of the sixteenth century. The earliest known potteries in England were at Lambeth, as far back as 1640, and at Fulham a few years later. A manufacture of Delft ware was early established at Lambeth. The tiles of this manufactory represent landscapes and buildings painted in blue. The latest

production in Delft ware were pomatum pots and honey jars. In the Museum of Geology, Jermyn Street, are several examples of Fulham pottery, consisting of jugs in drab stone ware, ornamented with incised scrollwork, filled in with blue. Earthenware seems to have been made at Bristol as early as the reign of Edward I.; and there was a manufactory there in the time of Queen Elizabeth. Joseph Ring established a manufactory of cream ware in 1787, which was called 'Bristol Pottery.'

Staffordshire has been long famous for the production of ceramic wares. Coarse ware appears to have been manufactured in the district as early as the year 1500.

Among the early specimens of Staffordshire ware are the butter pots of the period and the tall drinking cups called 'Tygs.' About 1650, Thomas and Ralph Toft were making round dishes with some pretensions to an ornamental character.

In 1690 two brothers of the name of Elers, by careful selection and preparation of clays, succeeded in producing a fine red ware.

Tea-pots and small cups and saucers, generally plain red, but sometimes with ornaments in relief, in imitation of Japanese ware, are the principal productions of this fabric. The discovery in 1720 of the use of pounded flint as a constituent of the body of earthenware, was the cause of great improvements in the manufacture. The material was mixed with sand and pipeclay, and coloured with oxide of manganese and copper which produced the 'Agate Ware' and

the 'Tortoiseshell Ware.' Some specimens of this ware are moulded in relief and the ornaments gilt.

About 1743 the Burslem manufacturers adopted the French plan of using plaster of Paris moulds for their ware. A salt glaze was discovered about 1680, which was quickly adopted by the Burslem potters. The period of manufacture of the white and cream-coloured salt-glazed ware extended from 1690 to 1780. The paste of some of this ware is so fine as almost to resemble a porcelain. This ware is frequently referred to by the inappropriate name of *Elizabethan Ware*, while the earlier specimens have passed under the designation of *Crouch Ware*.

## Wedgwood Ware.

The most celebrated of all Staffordshire manufactories was that of Wedgwood. He was born at Burslem, in 1730. His father, Thomas Wedgwood, had carried on the manufacture of pottery in that town for many years. Josiah Wedgwood's education was of the most moderate kind, but by extraordinary energy and a diligent study of his art he succeeded in placing himself at the head of European manufacturers. His early or cream-coloured ware, produced in 1762, was honoured with the patronage of Queen Charlotte, and thence called 'Queen's Ware.'

On the occasion of the accouchement of Queen Charlotte, Wedgwood presented to Her Majesty a caudle and breakfast service of his manufacture,



which the Queen was so pleased with, that she expressed a wish to have a complete table service of the same material. This being approved by Her Majesty, was at once named by Wedgwood 'Queen's Ware.' The King gave Wedgwood an order for a similar service for himself, making some little altera-



TEA-POT IN BLUE AND WHITE JASPER.

tion in the pattern. This was called the 'Royal Pattern.'

This ware was composed of the finest clays from Devon and Dorset, mixed with a due proportion of ground flint.

In 1768 he took into partnership, in the ornamental branches of the work, Thomas Bentley, of Liverpool.

In 1769, the factory was removed to new works, which Mr. Wedgwood had erected on a large scale near Burslem, and to which he gave the name 'Etruria.'

Extending his experiments in the manufacture of pottery, he at last produced, about 1773, those beautiful examples of pottery generally known as 'Wedgwood Ware.' By the use of sulphate and carbonate of baryta (*terra ponderosa*, heavy spar) in combination with flint and potter's clay, he obtained a dense compact paste of great plasticity, sufficiently hard to receive a good polish after having been fired, and capable of being variously, delicately, and uniformly tinted by certain metallic oxides. Of this class the most celebrated is the 'jasper,' which would be more appropriately called 'onyx.' It is a white porcelainous biscuit of exquisite delicacy and beauty, which is admirably adapted for all which is shown in relief. The ground can be made of any colour, whilst the raised figures are of the purest white. The blue jasper or onyx of which the greater number of his vases and ornaments are made is produced by adding to the mixture of vitrescent materials oxide of cobalt, in proportions according to the strength of test required.

The numbers which were made of this ware are astonishing; nearly 1,000 are enumerated in Wedgwood's own catalogue, all taken from original gems lent for the purpose. For other works, such as plaques or vases, Flaxman, the celebrated sculptor, supplied many drawings and models.

This coloured jasper in Wedgwood's time was most delicately tinted, the surface smooth and even; the relief ornaments were sharply modelled to the minutest details, carefully undercut, and show no fire-cracks or blemishes whatever. All those beauties of workmanship are wanting in the modern ware.

Wedgwood also manufactured a black Egyptian biscuit, termed 'basaltes,' because it much resembled basalt in its appearance and colour. Numerous vases of this material were modelled after the most esteemed forms of ancient Egyptian art, and enriched with the most admirably executed bassi-relievi. They exhibit great beauty in design and execution.

The most important and valuable piece of Wedgwood ware is the copy of the famous Portland vase, the original of which is in the British Museum. It is composed of two layers of vitrified paste or glass, one white, the other blue. The original price of the copy was fifty guineas, but much higher prices have since been given. An example is in the South Kensington Museum.

Wedgwood died in 1795. In 1800 the firm consisted of Josiah Wedgwood (the son) and Thomas Byerly. In 1810 Byerly died. The business is still carried on under the name of Wedgwood.

The manufacture of Wedgwood ware was continued by William Adams, Wedgwood's favourite pupil, and also by John Turner. Some improvements in the blue jasper are due to Adams. His ware is generally marked with his name impressed, but can be also identified in most cases by a peculiar

ornament of interlaced circles. He died in 1805. Turner imitated Wedgwood's jasper and basalt ware most successfully. His blue jasper is of a paler and softer tint, but the raised ornamentation is in many cases hardly inferior to Wedgwood's work. Many of Wedgwood's works were successfully imitated by Neale, in conjunction with Palmer and other potters at Hanley.

The classes of goods manufactured by the Messrs. Wedgwood at the present day are much the same as they were in the time of Josiah Wedgwood. Many of the vases, medallions, services are reproduced. The same blocks are used, the same principles are acted upon and carried out, the same mixture of bodies and glazes, with certain modifications, are in daily use, the same varieties of goods are manufactured.

Some of the finest of Messrs. Wedgwood's productions are the vases, plateaux, &c., painted by Mr. Emile Lessore, who was for many years the principal painter at Etruria. He died in 1876.

## Shropshire.

The most important factory in Shropshire was at Caughley, established about 1751. In 1772 Thomas Turner began work, and built a factory, at which the Caughley or Salopian wares of various kinds were produced. In 1780 he introduced the willow pattern, which has probably been the most popular design ever produced for ceramic decoration. He also intro-

duced the 'Blue Dragon' pattern, which consisted of a large dragon in blue, sometimes one, sometimes two, disposed on a dish, plate, or other piece, and was widely popular. He is said to have made the first full table service of printed ware in England.

## Brislington Lustre Ware.

The ware made at Brislington was of a common and cheap character, and soup dishes, small plates, and shallow baking dishes of this ware are frequently met with in farm-houses and cottages in the neighbourhood of Gloucester and Bristol.

This ware has been distinguished by the title of copper lustre, from the similarity of the ornamentation to burnished copper ; and although extensively used so few years since, the production of that peculiar lustre is now among the lost arts.

The manufacture was carried on by Richard Frank and his family, at Brislington, but became extinct before the end of the last century.

## Staffordshire.

Josiah Spode conducted works at Stoke-upon-Trent in 1749, where he manufactured blue-printed, cream-coloured, and other wares. On his death, in 1798, his son Josiah continued the business. He died in 1827, and was succeeded by his cousin, Josiah Spode, at whose death the works passed into the hands of Messrs. Copeland and Garrett, at Stoke-upon-Trent.



The innumerable beautiful products of the potter's art from Minton's works are well known all over the civilised world.

The important position taken by this firm in the Exhibition of 1851, from which may be dated the real commencement of the modern revival, has ever since been maintained, with rapidly progressing improvement, and so great a development of their works that they now give employment to upwards of 1,500 people. The commencement of the manufacture of English majolica in 1850, and its sole manufacture by them for fifteen years, has given their name a world-wide reputation. Transparent coloured glazes have been employed with admirable effect, and such extreme perfection has been attained in the composition of their majolica body, that it is now effectively employed in form of *plaques*, on which most artistic designs are painted with a delicacy that cannot be surpassed.

The majolica fountain erected under the eastern dome of the International Exhibition of 1862 was the product of Messrs. Minton's factory. It was 36 feet high by 39 in diameter. At the summit there was a group, larger than life size, of St. George and the Dragon; four winged figures of Victory, holding crowns of laurel, encircled a central pavilion, on the top of which the group rested, and around which was inscribed the motto 'For England and for Victory.' The outer basin of the fountain was ornamented with an oak-leaf, alternating with the Rose of England, and was divided by eight flower vases. This work

was designed and modelled by the late John Thomas, sculptor, of London.

Italian majolica has been extensively reproduced by Messrs Minton. A majolica plateau, a *chef-d'œuvre* of ceramic art, has been lately forwarded by Her Majesty the Queen to the German Emperor and Empress on the occasion of their golden wedding. The plateau is of the largest size, about 24 inches in diameter, and the groundwork is composed of gold work of such richness that the Cupids and floral emblems which are painted *au naturel*, look as if they were raised on a background of beaten gold. The centre part of the plateau is filled with the arms, in separate oval shields, of the Emperor and Empress, surrounded by the Imperial crown. The border is composed of a wreath of Cupids, holding garlands of orange flowers and myrtle, tied together with turquoise ribands. These seem to spring from a seated Cupid below, holding in his arms a tablet on which is inscribed the date IUNI II. 1879, while in the centre of the wreath above is entwined the initials W. A. painted in forget-me-nots and roses.

The plateau was designed by Mr. W. Goode, Messrs. Minton's art director ; Mr. Arnoux, as well as their principal artists, were employed in carrying out the design.

The so-called 'Doulton Ware' is a stone ware with a salt glaze, and its manufacture represents an art which had fallen into abeyance, and Messrs. Doulton deserve all praise for its revival, and for having trained up a special band of clever decorators and designers,

who have contributed so ably to their success. Another kind of pottery in which Messrs. Doulton excel is the 'Doulton Faïence,' which is an earthenware with a frit glaze. They generally choose for the decoration of the plaques and vases in this material very sombre and quiet tones of colour, in which blue and brown predominate, but latterly they have achieved great brilliancy and admirable colouring in the decoration. They have produced some magnificent circular dishes painted with birds and foliage and some splendid specimens of vases.

There were establishments of pottery also at Leeds, Liverpool, Yarmouth, and Lowestoft.

At Liverpool, Richard Chaffers was established as a potter in 1752, and made a great deal of good pottery. Wedgwood regarded him as a successful rival in colours. About 1790, Richard Abbey established a pottery, at which he made mugs and other wares printed with arms, ships, and various mottoes. In 1797 Messrs. Worthington took this pottery, and called it 'Herculaneum Pottery,' under which name it continued till 1833. They made blue printed wares, and Queen's ware decorated with printing and with paintings.

Cream-coloured ware was made at Leeds about 1775. Perforated and basket or wicker-work was made in great variety, and embossed marks, flowers, and other patterns abound. The manufacture has continued down to the present.

At Yarmouth the decoration of pottery was

carried on by a potter named Absolon. Views of Yarmouth, marine and other subjects, arms, inscriptions, and mottoes are on the wares, which are generally stamped with an arrow.

Crests, initials, and arms are common on Lowestoft wares ; shields containing initials, with birds as supporters, escutcheons with delicate pencillings in blue, are also frequent.

Some fine specimens of ware issued from the fabric of Naples about the end of the seventeenth century. In the possession of the writer are two cups and saucers of white ware, with figures beautifully painted on them.

## Japan.

The two best known potteries of Japan are those of Satzuma and Awata. The former is so-called from the province of that name, in the south of the Island of Kiusiu ; the latter is made in one of the suburbs of Kioto, in Central Japan. The finely crackled ware of Satzuma was first produced in the fabric of the Prince of Satzuma, about 1592. It is of a creamy buff colour, and is relieved with birds, flowers, arabesques in various enamels and gold. Large vases, bowls, and cups have been produced in this factory. This crackled ware is called in Japan 'Hibi Yaki.' For nearly a century after the year 1592 the examples produced were of a primitive character, and it was not until nearly the close of the eighteenth century that the acme of the art was reached. The finest

examples were produced during the earlier years of the present century. Large quantities of imitation Satzuma have been made at the Ota and Shiba factories in Yohokama, and at Tokio of late years. From the latter factory especially have come works of great beauty, decorated with figure subjects rendered in brilliant colours and gold, and artificially darkened to imitate the discolouration of age. Such examples might easily confuse collectors if it were not well known that the decoration of pure Satzuma consists of birds, floral compositions, diaper, and conventional ornaments, and never of figure subjects.<sup>1</sup>

Awata ware is remarkable for its prevailing tint, a yellow colour. From the latter characteristic it has been styled 'Egg Pottery.' Of late, imitations of Satzuma have been extensively made at Kioto.

Red Japan ware is a very fine unglazed stone ware. It has raised ornaments, which are sometimes painted and gilded. Teapots of this ware are numerous.

## China.

Earthen china ware and stone ware were made in China. There was an extensive manufacture over most parts of the Empire of vases, which are called 'Kang,' which were used as basins for goldfish, aquatic plants, and as reservoirs of water, for holding grain, vegetables, fruits, and for other domestic purposes. A stone ware coated over with porcelain was manufactured in great quantities.

<sup>1</sup> Letter of Mr. James Bowes to the *Times* July 17, 1879



## Persia.

Persian pottery is interiorly soft and friable, and the faïence is covered with a hard and brilliant glaze ; this glaze is in some examples incomparably beautiful. The very earliest work undoubtedly shows a Chinese origin, which gradually gives place to a well-marked individuality of design. The Persian faïence is distinguished by an azure, or golden yellow ground, generally covered with figures, birds, foliage, and other ornaments traced in white. Persia was also famous for its enamelled tiles, generally decorated in arabesque patterns, sometimes mingled with flowers and animals.

Rhodes and Damascus were also celebrated for their faïence. That of Rhodes is distinguished by the raised ornamentation of the glaze and less brilliant colours. It generally consists of plates or bowls of white or turquoise ground, decorated with raised branches or foliage in which the red colour, the distinguishing colour of the Rhodian ware, predominates. In the pottery of Damascus the colours are more brilliant and more lustrous, without any raised ornamentation of the glaze. Damascus ware was largely exported to France and England in the middle ages, and ' Damas ' cups and other vessels are mentioned in inventories of the fifteenth century.





## Porcelain.

**W**E now turn to Porcelain, and begin with China, in which kingdom it no doubt originated.

The period of the first manufacture of porcelain in China is involved in obscurity ; we must be content to allow it a very great antiquity, and admit that excellence was long ago arrived at.<sup>1</sup>

According to Chinese tradition, pottery was invented by Kouen-ou, under the Emperor Hoang-ti, B.C. 2599.

Porcelain was first invented under the Han dynasty, in the country of Sin-p'ing, between the years 185 B.C. and A.D. 88.

For many years the progress of the manufacture was slow. During the Wei dynasty (A.D. 220-265) two manufactories are recorded as supplying porcelain for imperial use. Under the Tsin dynasty (A.D. 205-419) the vessels are stated to have been blue in colour, and were highly esteemed. Mr. Julien mentions that under the Sin dynasty a green porcelain

<sup>1</sup> The Chinese bottles said to be found in Egyptian tombs of a Pharaonic period, and brought by Sir Gardner Wilkinson from Thebes, are now proved to be of late date, and to have been placed by the Arabs in the tombs for fraudulent purposes.

was made, to take the place of a vitrified material of which the composition had been lost.

Under the Tang dynasty (A.D. 618-907) we hear more of the manufacture, and six different porcelains are mentioned.

During the reign of the Emperor Chin-tsung (A.D. 954) a celebrated porcelain was made in the province of Ho-nan ; it is described as being blue as the sky, shining as a looking-glass, thin as paper, and giving a sound like a musical stone.

During the Sung dynasty (A.D. 960-1279) the manufacture received still greater development under two famous porcelain makers, the brothers Chang. The elder brother made thin vases of a rice colour, as well blue and crackled ; the younger thin vases of a dark or light blue, but not crackled.

In the period King-te (A.D. 1004-1007) the Emperor ordered a mark of date to be inscribed under the pieces for the palace.

Between 1107 and 1117, a porcelain manufactory was established by the Emperor at Pien-lang, where were made the famous vases called 'Kwan-yao,' or vases for magistrates. They were thin, of a pinkish hue, sometimes dark, sometimes pale ; some had veins of crackle, brown mouths, and feet of an iron colour.

Under the Yuen dynasty of Mongols (1260-1367) we hear of porcelain with flowers, moulded, modelled, and painted. Under this dynasty painted decorations seem first to have come into general use.

It was under the great native dynasty, the Ming, 'the Illustrious' (1368-1644), that the manufactory of

porcelain received its greatest development, and much care was bestowed upon painting the specimens. The four periods of which the productions were most esteemed were Seuen-tih (1426-1436), Ching-kwa (1465-1488), Yung-lo (1403-1425), and Kea-tsing (1522-1567), which were classed in merit in the order in which they are here given.

The vases of the period Yung-lo (1403-1425) seem to have been some thick and some thin. Those most valued were cups within which were painted lions rolling a ball; the second sort had within a pair of birds; and the third, flowers; others had dark blue flowers; others were of a bright red colour. In the Seuen-tih period, vases with blue flowers were much esteemed, especially when the blue was pale; a brilliant red was also valued, a red fish was sometimes moulded on the handles; small cups were much prized inside which were painted flowers, and a dragon, and the *fong-hoang*, a kind of phoenix, and the mark of the period engraved. We also hear of crackled vases, and cups with crickets. In the period Ching-kwa the blue colour, owing to the failure of the supply, became of inferior quality, but the coloured painting was brought to high perfection. In the period Ching-tih (1506-1522) the finest specimens were of a peculiar red; a very superior blue pigment was introduced, probably cobalt. In the period Kea-tsing, vases painted with flowers were much esteemed on account of their fine deep colour; a few specimens seem to have been decorated with enamel colours.

Under the later Emperors of the Ming dynasty the porcelain works appear to have fallen into decay, but on the accession of the Tsing dynasty of Tatars a new period of activity commenced. Under Kang-he, the second Emperor of the dynasty (1661-1722) a great impulse was given to the ceramic arts. The long and peaceful reign of this Emperor, extending to sixty-one years, his great understanding, led to many improvements in the porcelain manufacture, and to the introduction of several new colours. It is probably to this reign that we may refer most of the old specimens of Chinese porcelain that are to be seen in collections, even when they bear earlier dates.

The fourth Emperor, Keen-lung (1736-1795), reigned for sixty years, when he abdicated. A large quantity of fine china was made during his long reign, much of it exhibiting very rich and minute decoration. Under his successors the manufacture appears again to have diminished in excellence, and the destruction caused by the rebellion of the Taipings not only greatly interfered with the extent of production, but caused the downfall of the most celebrated of the fabrics.

The places at which manufactories of porcelain have existed or still exist in China are very numerous, no less than fifty-nine being recorded. They extend to thirteen of the eighteen provinces into which the country is divided, but are especially numerous in Ho-nan, Che-keang, and Keang-se, probably owing to the presence of the materials for the manufacture in these provinces. Of all these manufactories, the



most famous appears to be that of King-te-chin, in the province of Keang-se. It had long been the site of a fabric, as in A.D. 583 the then Emperor ordered the inhabitants of the district now called King-te-chin to send him porcelain vases. The old name was Chang-nan-chin, and the present one was assumed in the period King-te (A.D. 1004-1007), whence its name. In 1712 Père d'Entrecolles states there were 3,000 porcelain furnaces in this town, which found employment for an immense multitude of people.

Porcelain is termed by the Chinese 'Yao,' a name which seems to have been brought into use at the commencement of the Tang dynasty (A.D. 618), before which it had been called 'Tao.'<sup>1</sup>

In the beginning of the fourteenth century the famous porcelain tower of Nankin was built, 330 feet high. It consisted of nine storeys of enamelled bricks or tiles, in five colours, white, red, blue, green, and brown. It was destroyed by the Taiping rebels in 1856.

Marco Polo, the Venetian, was the first European who mentioned in the thirteenth century (1298) the porcelain of China.

Oriental porcelain was first introduced into Europe by the Portuguese on their return, in 1518, from their voyage round the Cape of Good Hope, upon the expulsion of the Portuguese. The Dutch were the next nation to carry on an intercourse with India and Japan. Of this trade they long kept the monopoly,

<sup>1</sup> *Catalogue of a Collection of Oriental Porcelain*, by A. W. Franks.  
— Introduction, p. xii.

and imported large quantities of porcelain into the north of Europe.

The English East India Company formed an establishment at Gombron, opposite to Ormuz, in the Persian Gulf. From this place the porcelain was first introduced directly into England, hence Oriental china was at first called Gombron in England.

The Chinese kept their manufacture a great secret, and pretended it was made of egg-shells, sea-shells, and other matters, mixed in given proportions, and buried for eighty or a hundred years; and for two centuries Europe, led astray by these fictions, endeavoured in vain to discover the composition of their white transparent paste.

It is now known that the mineral substance which plays so important a part in Chinese porcelain is a fine clay called 'Kaolin.'<sup>1</sup> It is found in very deep strata of their mountains, and took its name from that

<sup>1</sup> Mr. F. W. Rudler has given me the following valuable note on the essential difference between Kaolin and Pe-tun-tse. 'The felspar of a granite decomposes; its alkaline silicate is removed, and the silicate of aluminium, with which it was associated, remains behind in a hydrated condition. It is this which constitutes *kaolin*, or *china clay*. But if the decomposition of the granite is not complete, so that the felspar, though altered, still retains some of its alkaline silicate, the product is known as *pe-tun-tse*, or *china stone*. Now since the alkaline silicate is a very fusible substance, it follows that the china stone yields a more fusible product than the china clay. Hence the use of the stone, or pe-tun-tse, in producing translucency, or in imparting to the porcelain more or less of a vitreous character. Curiously enough, it is said now that we have always been wrong in our use of the two Chinese terms, that in fact *kaolin* is used in China as a term for china stone and not for the clay; while the clay itself is called *pe-tun-tse*. We have in fact reversed their original use. See Stanislas Julien's "Histoire de la Fabrication de la Porcelaine Chinoise."'

of a hill, Kauling, where the mineral is chiefly obtained. Kaolin, when submitted to chemical analysis, proves to be a hydrous silicate of alumina with potash. It is a clay arising from the most part from the decomposition of felspar in soft, earthy granites; the other material used in the formation of the dough or paste of which porcelain is made is a quartzose feldspathic rock, consisting largely of quartz called by the Chinese 'Pe-tung-tse;' it is a white substance of the finest imaginable grain. The Chinese consider that it is to the kaolin that the porcelain owes all its strength. They call it the *nerve* of the porcelain, meaning probably the plasticity of the paste, and its power to resist the intense heat of the furnace. The two materials (kaolin and pe-tung-tse) were mixed in different proportions, according to the sort of porcelain intended to be fabricated. Used alone, kaolin would be opaque, but by the mixture of the pe-tung-tse, or quartzose felspar, a perfectly translucent and highly refractive substance, it is rendered capable of transmitting light. It is to the vitrification of this quartzose felspar that porcelain owes its translucency. The glaze in Chinese *jen* was composed of a peculiar felspar finely ground, to which was added a small quantity of *che-kao*, a kind of gypsum, and some other materials, but never either lead or tin.

The term 'porcelain' is supposed to be derived from the Portuguese word 'porcellana,' which originally signified a little pig, then a coarse shell, from the similarity of its **shape** to the back of a pig, and after-

wards a porcelain cup. This common notion, however, of deriving the name from the Portuguese navigators of 1509, according to Mr. Marryat, must be dismissed, as the term 'porcellana' was applied to Oriental china by Marco Polo in 1298, and to fine majolica in 1500.

Many attempts have been made to classify the various kinds of Chinese porcelain; we can only briefly indicate the most important examples.

The most ancient kind of porcelain appears to be the white, which is remarkable for the purity of its paste, the whiteness of the enamel, and the brilliancy of the polish. The small cups and figures of this kind are very rare and costly.

The most beautiful of the Chinese colours is the turquoise blue. All manner of figures (birds, cats) occur of this colour. Still more highly prized and rare is the old violet.

Yellow is the imperial colour; and a fine ruby is generally found in the highest quality of egg-shell plates.

The old sea green, the true Celadon, is very rare and of great antiquity. The most ancient specimens are upon a coarse, heavy paste, the glaze thick and semi-opaque. It is often enriched with simple patterns in relief, called 'celadon fleuri,' or with patterns ground in the paste, and then covered with the glaze: the Chinese call it 'Tchoui.'

The crackle vases, the art of producing which has been lost, are amongst the most ancient productions of the Chinese. This porcelain is termed by them

‘Tsouï-khi-yao.’ It is much sought after by collectors, in China as well as in Europe. Though the cause of the crackles is shown to be the unequal expansion of the glaze in the paste, the process of producing them with certainty has not been ascertained. The effect



RETICULATED VASE.

is sometimes produced by plunging the heated porcelain into cold water. The colours are white, grey, green, brown, yellow, crimson, and turquoise ; the last is considered the rarest.

The minute variety is called *truité*, from its fancied resemblance to a trout's skin.



The Chinese made beautiful reticulated work ; vases and cups and saucers of this kind exhibit admirable work.

Egg-shell porcelain is among the delicate products of China. It was made by enamelling a vase or cup on the inside, baking, then grinding down the outer surface until the paste was practically removed, leaving the inside enamel to stand on the body of the vessel, while another thin enamel was placed on the outside. It was made first in the Yung-lo period, about 1425, and perfected about 1465. Good specimens are rare. They were beautifully decorated in the richest colours.

The blue and white porcelain commonly called 'Nankin,' from that port being its place of export, is the produce of Kung-te-tchin.<sup>1</sup>

<sup>1</sup> A fine collection of Nankin blue and white porcelain was lately exhibited by Sir Henry Thompson. The oldest pieces in the collection were a couple of large astro-flower bottles, of compressed globular shape, which bear the mark of the double ring, and Ta Ming, Seu-en-tih, Nien-chi, and therefore date between the years A.D. 1426 and 1436. These bottles display that delicacy of colour and beauty of flower-drawing which are characteristic of the period. There were ten ginger jars of the Hawthorn pattern, or the 'Ice-plum' pattern, as it is called in China ; and two of these jars, formerly belonging to the late Mr. Samuel Redgrave, are among the finest and most perfect pieces of Nankin ware in this country. The collection comprised several rare garnitures, the most notable, perhaps, being that in the 'Lange Lÿsen,' or 'Long Eliza' pattern, as the Dutch terms have been freely translated in this country. These five pieces are remarkable for a quaint picturesqueness of design, for intensity of colour, and for good drawing. A large and important cylindrical vase, with a design composed of medallions with flowers, supported by dragons, was a fine example of that beautiful grey-blue so highly prized by artists and connoisseurs. The collection was exceedingly rich in oviform vases, with

M. Jacquemart has classed the enamelled porcelain into three families—the Chrysanthemo-Pæonian family, the Green, and the Rose. The first is characterised, as the name given implies, by the predominance of chrysanthemums and pæonies which invade the ground, overcharge the reserved medallions, and even appear in relief on the appendages of the vases. Of this kind are the large jars called by the French *potiches*. All the pieces of the Green family are resplendent with a copper-green colour. The subjects on the vases of this family were generally of an historic character, while the smaller vessels were specially appropriated to the use of the temples, such as vases for burning perfumes, cups for libations, &c. The Rose family has for decorating basis a carmine red lowered to pale rose, and obtained from gold. It is generally composed of pieces perfect in workmanship and paste, on which are painted, in the greatest perfection, birds, flowers, insects, and butterflies.

Le Père d'Entrecolles describes the manner in which the Chinese artists painted their vases :—

‘One workman has the sole office of forming the first coloured circle we see round the edges of porce-

dancing-boy tops, attractive to connoisseurs. The well-known banner groups and warrior groups were all represented, and others which illustrated various domestic incidents. A pair of vases bearing the mark ‘Ta Ming, Ching-hwa, Nien-chi,’ and dating A.D. 1465–1468, one with a band of six musicians and a female dancing on a small carpet before a lady of rank, and the other in which a mandarin is seen addressing a sage who is writing at a table, deserved mention on account of the admirable manner in which the richly wrought flowers with which they are decorated have been executed.



MANDARIN JAR.

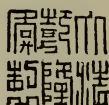
lain ; another traces the flowers, which a third colours ; this artist paints the water and the mountains, that the birds and other animals.'

The Chinese made wonderful porcelain, to which they gave innumerable forms and every gradation of colour. The decorative taste and skill of the artists of the 'Celestial Empire' know no limits. Their chief aim was to imitate, with more or less capricious variation, some natural object. They studied flowers and fruits, beasts and birds, tree-trunks and empty shells, and refreshed the countless subtleties of their fanciful imaginations with the realities of existence. It is true that they had a tendency to the monstrous and distorted which offends our educated eye and better judgment. Of these monstrous animals the most favourite is the dragon, of which there were several kinds, the dragon of the heavens, of the mountains, of the sea. The dragon with five claws is the dynastic symbol of the emperor and princes of the first and second class, and figures upon the imperial standard. That with four claws belongs to princes of the third and fourth rank.

Among other sacred animals are the Kylin, an animal of good omen ; its body is covered with scales, its head resembles that of the dragon ; the dog Fo, which bears the semblance of a lion ; the spotted deer, and the fong-hoang, an immortal bird, which resembles the phœnix ; it is an emblem of prosperity and happiness.

Marks upon Chinese porcelain are of two kinds.

The first consists of Chinese characters which state the reign or dynasty in which the piece was made. The second description of marks consists of a painting or characters : these indicate the maker of a piece, its



MARK OF THE KIEN-LUNG DYNASTY.

special use, or the place of its manufacture. The square-looking marks called 'Mandarin' are inscriptions written in the oldest Chinese writing, usually called the 'seal' character. The porcelain in which the mark occurs is not ancient.<sup>1</sup>

It has long been an English taste to collect fine Oriental china ; and this was greatly influenced by Mary, Queen of William III. The correspondence and periodical literature of the last century are full of allusions to the mania for buying pieces of china, and the more hideous and outrageous the forms were, so much the more it was said to be sought after. Lady Wortley Montague, in describing the prevailing amusements of the times, says :

Straight then they dress and take their wonted range  
Through India shops, to Motteux's, or the Change,  
Where the tall jar erects its stately pride,  
With antic shapes in China's azure dyed.

<sup>1</sup> For a full description of marks on Oriental porcelain, see the 'Catalogue of a Collection of Oriental Porcelain lent for Exhibition at the Bethnal Green Museum by A. W. Franks, Esq.'



In the 'Spectator' there is frequent mention of the passion for collecting china. Monsters of grotesque appearance were accumulated in several houses. One old lady had a china room, in which 'were piles of plates and dishes, and pyramids of cups and saucers reaching from the floor to the ceiling.'

But the chief collector of china was Horace Walpole, of whom it was said :

China's the passion of his soul :  
A cup, a plate, a dish, a bowl,  
Can kindle wishes in his breast,  
Inflame with joy, or break his rest.

The collection at Strawberry Hill was one of the most extensive and valuable ever made, as it was selected with great taste and judgment. This collection was afterwards disposed of at a sale, which lasted for twenty-four days, some remarkable specimens realising high prices. Mr. Beckford's collection was also very extensive, it contained some fine specimens of egg-shell plates with ruby backs. The mazarine, blue, and crackle were unique. Some yellow cups and saucers, which were extensively made for imperial use, produced at his sale so much excitement among collectors, and sold for such extravagant prices, that it was nicknamed the yellow fever. But the most celebrated sale of Oriental china of late years was that of the collection of Mr. Bernal, 1855, whose sale lasted thirty-two days; some fine specimens were then disposed of. At Mr. Fortune's sale some very rare examples of crackle were sold at high prices. Of late years prices have rapidly risen for really fine Oriental

porcelain. Egg-shell enamelled plates, which twenty years ago might have been bought for 3*l.* or 4*l.*, cannot now be purchased for five times the money ; vases and sets of small pieces follow in the same proportion ; and the very tall jars for which 200*l.* used to be thought to be an enormous sum, are worth 1,000*l.* and 1,200*l.* a pair. But it must be remembered that these great sums are to be obtained only for porcelain of the true date and highest quality. The market has been flooded with inferior stuff, and unwary collectors have been terribly imposed upon.

The collection of Oriental porcelain formed by the late Mr. Paul Morren, of Brussels, and lately sold at Christie's (June 25, 1879) was one of the most remarkable that has been disposed of at an auction for many years. The egg-shell cups and saucers, of which there were nearly a hundred without a crack or blemish, and most of them extremely fine in colour and very delicately painted, were perhaps the best things of their kind. The plates of the same beautiful *fabrique* were many of them also very choice, and, like the cups and saucers, brought very high prices, one selling for 36*l.*, and few for less than ten guineas. Some of the jars were equally remarkable for large size, and as fine specimens of the style of painting and colour which has received the distinctive classifications from M. Jacquemart of the *famille verte* and *famille rose*.

A fine octagonal jar and cover, enamelled birds and flowers in red and gold ground, 38 inches high, 200*l.*

A pair of fine jars and covers, with birds and

flowers in leaf-shaped medallions, the ground of stripes in various colours, 23 inches high, 404*l.* 5*s.*

A pair of magnificent jars and covers, enamelled with birds and pink chrysanthemums, in brilliant colours on white ground, 4 feet high, 432*l.* 10*s.*

The richest collection of Oriental porcelain is that contained in the Japan Palace at Dresden. It fills thirteen rooms. In England there are some valuable collections of Oriental china : those of Her Majesty the Queen, Earl Spencer, Mr. J. Gibson Craig, and Mr. A. W. Franks.

## Japan.

In Japan hard porcelain dates from 27 B.C., introduced from China ; translucent porcelain was made about A.D. 672 ; but between 1211 and 1221 Koto-siro, a Japanese potter, went to China to improve his process. There are eighteen celebrated potteries in Japan ; and in modern times the pieces exported came chiefly from Imari, in the province of Hizen.

The porcelain made at Kiôto is principally of two kinds, the 'Awata' and the 'Kiyomidzu,' which are manufactured in nearly the same manner. In the former description, however, the groundwork of each piece of pottery is pure clay of two kinds obtained in the neighbourhood, whereas in the Kiyomidzu porcelain the groundwork is composed of Amakusa stone, powdered fine and mixed with fire-clay, in the proportion of three to two. After the

article has been baked in a small circular oven comes the glazing process.

Japanese porcelain being of Chinese origin consequently bears a resemblance to that of China. It can, however, with a little experience, be easily distinguished ; it is of a more brilliant white, and the clay of better quality. The designs are more simple and the decorations less overloaded ; the animals are not so monstrous, and the flowers designed more in accordance with nature. The glaze is more tinged with blue, and more delicate. The most perfect production is the fine vitreous porcelain, the paste of which is prepared with extreme labour. It is so white and thin as to be perfectly translucent, the glaze so equal and clear and so colourless that one can scarcely believe it to be the work of the potter. The specimens brought to Europe have been mostly cups, with covers and saucers.

These elegant little eggshell saki cups, delicately decorated in gold and colours, were produced at a factory near Tokio. The manufacture, however, of egg-shell porcelain in Japan is not an ancient one, as it is stated that it was first introduced into one of the factories of Hizen in 1837. In this class may be placed the cups encased with a lattice-work of fine bamboo—most marvellous productions. These are known as Sheba-ware.

The older specimens of Japanese porcelain may be divided into two kinds ; the first of these has a very white and translucent paste ; the designs are archaic and simple, a tree of prunus and two quails,

the sacred tortoise, a stork or two, and very rarely the figure of a lady in Japanese court dress. The colours employed are a strong red, a pale bright blue, an apple green, and a peculiar lilac.

The second class is decorated in very rich colours, and belongs to what M. Jacquemart calls 'famille chrysanthemo-pæonienne.' The ornaments are frequently in panels, enclosing birds or fabulous animals of good design. The spaces between them are generally decorated with a deep indigo blue, relieved with gold. The other colours chiefly employed are a deep red, brilliant black, and green. Amidst the decorations are frequently introduced the Mikado's arms, which are twofold, the Kirimon, or official, and the Guikmon, or personal; the former being the flower and leaves of the *Paullownia imperialis*, the latter that of the *chrysanthemum* with sixteen leaves.

The covers of jars are surmounted by figures in Japanese dress or by Kylins. This kind of porcelain was made at Arita, in the province of Hizen.

The Japanese applied lacquer-work, in which they excelled, upon their porcelain, executed in the most exquisite manner. In this they aimed at the highest finish and perfection of manufacture.

Cloisonné enamel on porcelain is also made in Japan. Fine metallic lines divide the surface into compartments shaped according to the details of the design, and are fixed to the biscuit by means of a fusible glass. The spaces are then filled with vitrifiable enamels, which adhere after fixing. The chief places of manufacture are Owari, Kioto, and Tokio.



The animals represented on Japanese porcelain much resemble those on the Chinese. The tortoise specially belongs to Japan. Among the flowers represented are the Paulownia imperialis, the fir-bamboo, and begonia.

## Persia.

In Persia there was no porcelain proper. Persian porcelain is in reality of Chinese make, decorated in the Persian style. The Persian name for porcelain is *tchini*, evidently showing its Chinese origin. According to Thevenot, porcelain was imported by Chinese vessels into the Persian Gulf. Instances have occurred in which Chinese porcelain, dishes, vases, bowls, &c., after being treasured in Persia for centuries, have been sent to Europe as examples of Persian work.

Examples of Persian porcelain occur of the sixteenth and seventeenth centuries. The soft porcelain of Persia, writes Mr. Marryat, is remarkable for its excessively soft translucent paste and its smooth glaze ; it is of a peculiar character, the exterior of the pieces are generally of a fine blue, round the inside of which are either white or coloured rims, arabesques, and other ornaments of a most brilliant copper or orange metallic lustre. Much doubt has, however, been raised with respect to this Persian porcelain. In the opinion of some, Persian porcelain is in reality of Chinese make, decorated in the Persian style ; to this view the Persian name for porcelain, *tchini*, would lend some countenance.

## Germany.

### Dresden.

The first European manufactory of true porcelain was established at Meissen, near Dresden, in the eighteenth century, under the auspices of Augustus II., Elector of Saxony and King of Poland. John Frederick Böttcher, an apothecary's assistant at Berlin, being suspected of alchemy, had been obliged to fly his native country to avoid prosecution, and took refuge in Dresden. There the King, after questioning him closely as to his knowledge of the art of making gold, placed him in the royal laboratory under Tschirnhaus, who was engaged in searching for an universal medicine. Böttcher, in the course of his experiments in search of the philosopher's stone, unexpectedly produced a composition which assumed many of the characteristics of Oriental porcelain. The King perceiving the importance of the discovery, as several ineffectual attempts had been made to imitate Chinese porcelain, immediately sent him to the castle of Albrechtsberg, at Meissen, and afterwards with his companion workmen, under an escort of cavalry, to the fortress of Königstein, where he continued his experiments. In 1707, having obtained the confidence of the King, he returned to Dresden, where he pursued his experiments with great vigour

and eventual success. His first productions were only a kind of semi-porcelain, but in 1709 he succeeded in producing white porcelain, which, though it at first bent and cracked in the fire, was brought to perfection in 1715. This is generally admitted to have been the first European discovery of porcelain, and its quality has never been excelled. Böttcher was so devoted to his object, that in making some great experiment he is said to have sat up five days and nights watching.

How he composed his artificial paste is not now known, but the natural paste, or kaolin, which he afterwards so successfully used was discovered by accident. A rich iron-master named Schnorr, in riding over his estate, found that his horse's feet continually stuck fast in some soft and perfectly white earth. Hair powder being at that time a great object of commerce, it occurred to him that it might be made of this earth, and experience justified his experiment. This powder, soon becoming an article of general use in Saxony, fell into the hands of Böttcher. His valet used it for powdering the wig of his master, who, observing its unusual weight, questioned his servant as to where the powder came from. He learned it was an earth, tried it in the fire, and found, to his great joy, it was the long-sought kaolin, the principal basis of white porcelain. Upon this, by order of the King, it was carried to the manufactory in sealed parcels, by persons sworn to secrecy, and its exportation strictly prohibited. Indeed, everything connected with the Dresden manufactory was carried

on with a degree of secrecy that in the present day would seem quite ridiculous. The chief inspector and the workmen were bound by the most solemn oaths, and were confined within a castle having all the characters of a fortress, which they were never allowed to leave, and into which no stranger was permitted to enter. 'Be secret until death!' was the motto hung up in every department.

Many of the early white pieces of Dresden were ornamented with flowers in low relief, the first patterns so employed being sprays of vine-leaves with grapes.

The first colour used was blue, and the first coloured pieces were ornamented with flowers on figures under the glaze, in imitation of blue Nankin, about 1709. The first really coloured porcelain was made in 1718, in imitation of Oriental patterns.

On the death of Böttcher the manufacture was continued under the superintendence of John George Höroldt (1720-1763), who greatly improved the manufacture. During his period the Chinese taste seems to have prevailed. In 1731 Kändler, a sculptor, was appointed superintendent, who introduced wreaths and bouquets of flowers in relief, chandeliers, and animals, and also groups of figures. Under his direction, till 1763, was the flourishing period of the fabric, when the finest works were produced. The allegorical groups, representing the five senses, are among the best Kändler has executed. Beautiful paintings of birds and insects by Lindenir appear about 1725 to 1745. On the death of Augustus II. his successor,

Augustus III., appointed Count Bruhl, in 1739, director of the establishment at Meissen.

In 1774, Count Marcolini, Minister of the Elector Frederick Augustus, became director, and continued



DRESDEN CANDELABRUM.

until 1814. During the early part of this period classical forms and ornaments were introduced. In 1814 Bengrath Oppal was appointed director, when the manufacture declined.

Modelled flowers and little statuettes, candlesticks,



groups and single figures, are among the most beautiful productions of the best period of Dresden china.

The candelabras of this porcelain are unrivalled in elegance of form and the taste displayed on their ornamentation.

Among other varieties, the grotesque figures and groups have been always much admired for their execution if not for their taste. The costumes are especially admirable, and the representation of fine work, such as lace, truly wonderful.<sup>1</sup>

After the discovery of hard paste, the pieces made for Royal use were signed *AR*. Augustus Rex. In 1721 two crossed swords were substituted, derived from the arms of the Elector, as arch-marshal of the Empire. Under the director Marcolini, a star was placed under the swords. In the time of Augustus III. many pieces have K. P. M.—Königlich Porzellan Manufactur.

At the present day the manufactory itself counterfeits its old productions and its old marks, and a great deal of modern Saxon china is now in the market with the cipher A. R., which was formerly reserved for the King's own services.

Notwithstanding all the vigilance of the Elector

<sup>1</sup> The following has been given as the Meissen glaze of 1836:—

Calcined quartz	. . . . .	37°0
Kaolin of Seidlitz, calcined	. . . . .	37°0
Compact limestone of Neuntmamsdorf	. . . . .	17°5
Pieces of porcelain	. . . . .	8°5

of Saxony and his gendarmes, one of the workmen, named Stolz, escaped and got safely to Vienna. The importance of porcelain as an article of commerce was so strongly recognised by the German princes, that he was received with open arms.

## Vienna.

Thus arose, in 1720, the great manufactory of Vienna, which has since produced some wonderful specimens of workmanship, especially in gilding, but the paste is not equal to that of Dresden. Under the patronage of Maria Theresa and the Emperor Joseph it became one of the most flourishing establishments in Europe. Among the best painters was Lambrecht, who painted animals; he worked about 1796.<sup>1</sup>

The modern Vienna porcelain is remarkable for the application in relief of solid platina and gold.

The mark of the imperial fabric is a shield of blue bearing the arms of Austria. Before 1744 it had no mark.

As workmen increased they dispersed, and before the middle of the century arose the manufactories of Höchst, Furstenburg, Frankenthal, Baden, Ludwigsburg, and Berlin.

At all these places some very fine specimens were occasionally produced.

<sup>1</sup> The kaolin used in this factory, until 1812, was obtained from the neighbourhood of Passau on the confines of Bavaria, and from Prinzdorf, in Hungary.

## Höchst.

Ringler, a workman from Vienna, succeeded in making good porcelain in 1740.

From 1752 to 1774, Emmerich Joseph, Elector of Mayence, made the porcelain manufactory at Höchst a State establishment, under the superintendence of the celebrated modeller, Melchior, 1765, when it rose to a high state of reputation. This fabric is famous for its statuettes, and for the violet red colour, the secret of which is lost.

The mark used in this fabric is a wheel with a crown. The letter M appears on many of Melchior's productions.

## Furstenburg.

A porcelain manufactory was established at Furstenburg, in 1750, by Charles, Duke of Brunswick, who succeeded in engaging one of the Höchst workmen. The porcelain of this establishment comes very close to Dresden, but, excepting some few instances, is inferior in paste and painting. Some fine vases, groups, and busts have been produced.

## Frankenthal.

In 1755, Paul Hanung converted the pottery establishment at Frankenthal into a porcelain manufactory, when he was joined by Ringler, who succeeded in producing some good porcelain, but nothing equal to Dresden. This fabric is often called Carl Theo-

dor, because it was for a long time under the patronage of the Elector Charles Theodore, who raised it to an eminence which it long maintained.

The Frankenthal mark of the early period under Paul Hanung was a lion rampant. The monograms of S. A. Hanung also occur.

The finest pieces from 1761, when it became a Government establishment, bear the initials of Charles Theodore under the Electoral crown in blue.

### Ludwigsburg.

A manufactory of porcelain was established at Ludwigsburg under the auspices of Charles Eugene, the reigning Duke of Wurtemberg, in 1758.

The porcelain of this place, better known as Kronenburg, is often of high quality, the figures well modelled, and the paintings executed with artistic excellence. Drawings in bistre were a favourite decoration.

The mark was a double C surmounted by a crown.

### Baden.

A porcelain manufactory was carried on at Baden from 1753 to 1778, with considerable success, by the aid of workmen from Höchst.

The mark consists of two axes, facing one another.

### Berlin.

The Berlin factory was founded in 1751, by means of a merchant of the name of Wegeley, who bought the

secret from some Höchst workmen. During the Seven Years' War, 1756–1763, Frederick the Great, alive to the importance of what was becoming a staple article of commerce, transported by force all the best Dresden artists to his own capital, Berlin, where they continued and settled, to the great damage for a time of the parent establishment.

The porcelain of Berlin is second only to Dresden, and is in some instances quite equal to it. It was celebrated for its rose or pink, the favourite colour of Frederick the Great.

Of late the Königlich Preussische Porcellan Manufaktur of Berlin has produced some beautifully decorated vases of a large size, the largest being about six feet in height. Candelabra, pictures on china enamel, table services, busts, and some beautiful specimens in biscuit have issued from the same fabric. Its productions are remarkable for their great richness and admirable handling of colours.

A sceptre was adopted as a mark when the manufactory became a royal establishment.

Several manufactories of porcelain were established in Thuringia, principally at Rudolstadt and Limbach. There was also a manufactory at Saxe-Gotha.

## Holland.

During the Seven Years' War several porcelain manufactories were established in Holland. The most remarkable were those established at Weesp, near Amsterdam, in 1764, and at the Hague in 1778.



Porcelain of great beauty was made at Weesp ; the mark is a W in blue. The productions of the Hague were remarkable for the fineness of the clay, and the excellent execution of the paintings. The mark of the Hague porcelain is a stork standing on one leg, with a fish in its mouth—blue.

## Hungary.

The factory at Herend, in Hungary, established by M. Fischer, is well known for its marvellous imitations of old works. Copies of Oriental wares and decorations of Sèvres, Dresden, and Worcester, are of the highest order. Collectors should be on their guard, as several of these imitations are passed off as genuine. In the possession of the writer is an excellent imitation of a Worcester plate, decorated with a blue border with exotic birds in the centre ; at the back is the Worcester square Chinese mark in blue, but under it, scarcely visible, is the word ' Herend ' impressed in the paste.

## Copenhagen.

The manufactory at Copenhagen rose into importance under a Frenchman of the name of Fournier, in the time of Frederick V., 1760. The paste was fine, and the ware mostly decorated in green.

About 1802, some groups and figures were made, under direction of Müller. At a later period the works of Thorwaldsen were copied in biscuit.

The mark is three wavy lines.

## Italy.

### Florence.

A few years ago Dr. Foresi proved the existence of a factory for the manufacture of true porcelain at Florence, under the patronage of the Grand Duke Francis I., about the year 1580-90. The specimens of this peculiar porcelain collected by Dr. Foresi, of which there are about twenty known, have been divided into two classes. Those apparently for the personal use of the Grand Duke are of pure Italian form decorated with grotesques, and sometimes with the arms of the Medici and their special crown.

The other class, which is more common, is that of the pieces sent as presents to spread the fame of the discovery. The ornamentation is Oriental, in the Persian style; the surface covered with bouquets, knots, birds upon flowering plants.

The composition of the paste is what Brongniart calls mixed, or hybrid porcelain. It contains a small quantity of kaolin from Vicenza.

The mark is the cupola of Santa Maria di Fiori, Florence.

A magnificent example of this Italian porcelain is in the possession of the Baron Gustave de Rothschild. It is a pitcher decorated with grotesques, of a pale sky-blue, in the style of Raphael. The Medici arms are on this piece. The Museum at South Kensington

has two good examples, a double flask, and a large bowl covered with blue foliage.

### Doccia.

In the year 1735 the Marquis Ginori established a large manufactory of pottery and porcelain at La Doccia, about five miles from Florence.

It became celebrated for its close imitation of white Oriental porcelain, of Sèvres porcelain, and Capo di Monte.

The Doccia mark is two triangles crossed, so as to form a hexagon.

### Venice.

A manufacture of porcelain was set up at Venice by Francesco Vezzi, which only lasted during the life of its founder, who died in 1740. Pieces with geometric patterns in Venetian red are ascribed to this fabric.

### Nove.

There was another fabric of porcelain in the Venetian territory, at Nove, which produced some splendid specimens of vases, richly painted.

The mark is an asterisk in gold, blue or red.

### Capo di Monte.

The most famous of all Italian porcelain is that of Capo di Monte, which was manufactured at the fabric founded by Charles III. in 1736. It is un-

doubtedly the most beautiful of Italian porcelain, and is now exceedingly rare.

The character of this porcelain exhibits great originality. Shells and corals, embossed figures, exquisitely moulded in high relief, constitute its peculiar beauty and excellence.

‘The tea and coffee services,’ writes Mr. Marryat, ‘are perhaps the most beautiful description of porcelain which has ever been manufactured in Europe, whether as regards the transparency and thinness of the paste (equal to Oriental shell), the elegant form of the pieces, or gracefully twisted serpent handles ; but more especially the delicate modelling of the ornamental groups of classical and mythological subjects laid on the surface in high relief. These groups, being painted and gilded, form a pleasing contrast with the ground, which is left plain.’

There is one peculiarity in the painting on Capo di Monte porcelain. The faces and flesh tints are stippled like miniature painting, a characteristic which distinguishes it from modern imitations.

In the possession of the writer is a coffee-pot of Capo di Monte porcelain of rare beauty. It is ornamented with raised flowers, the Cupids on the exterior are most exquisitely painted, stippled, as Mr. Marryat points out, while the paste is most beautifully translucent.

Owing to the large prices which some specimens produced at Lady Blessington’s sale—a cream-ewer 26 guineas ; two sets of cups and saucers 18 guineas a pair ; and at the Bernal sale, similar cups and

saucers sold for 31*l.* to 36*l.* a pair—an inundation of forgeries has come from the manufactory at Doccia, near Florence. But the reproductions of La Doccia are decidedly inferior, though they resemble the real in the ornaments, which have been made from the original moulds. The paste is coarser and heavier, the colouring, as well as the gilding, is also of inferior execution.

The Capo di Monte marks are: first period, a rude *fleur-de-lis* in blue; second period, when under the patronage of Ferdinand IV., either in blue or red, the letter N and a crown.

## Spain.

### Buen Retiro.

Charles III. of Naples, after his accession to the Spanish throne in 1759, carrying with him the workmen and models from Capo di Monte, established a manufactory at Buen Retiro. This porcelain bears a great resemblance to that of Capo di Monte. It is often highly embossed with various patterns, which are finely moulded in high relief.

The marks are a *fleur-de-lis*, and the monogram of Charles III., two C's interlaced.



## England.

The first porcelain works set up in England were at Bow and Chelsea.

### Bow.

It is generally believed that the porcelain works at Stratford-le-Bow were established about the year 1730, but it appears that the factory did not commence until 1744, when Thomas Frye, an artist and engraver who had brought some China clay from America, assiduously devoted himself to the improvement of the manufacture. In 1759 he was compelled to abandon the employment in consequence of ill-health, and died 1762.

About 1775 the Bow works were sold, and the moulds and models were removed to Derby.

The Bow works were known in the early stages of their existence as 'New Canton.' In the Museum of Practical Geology is an inkstand of white glazed porcelain, with characteristic Bow flowers on the sides, and an inscription 'Made at New Canton 1751.'

The Bow porcelain is frequently embossed with flowers, more especially of the May-flower pattern. A tree was often embossed or painted either on the handle or spout of the cream jugs.

Among the productions of the old Bow factory may be specially noted its china statuettes. Some have square holes in the back, indicating that they

were intended as supports to candelabra, or attachments to other articles. These are regarded as distinctive features of old Bow figures.

It is known that John Bacon, the sculptor, worked at one time for Bow, and also that Moser, the keeper



GROUP IN BOW PORCELAIN.

of the Royal Academy, modelled for the same factory.

In the Museum of Practical Geology are two figures six inches high, painted and gilt; the man singing while the female plays the *pastorella*, each figure marked in red with anchor and dagger. They have each a square hole at the back, near the base. The anchor and dagger is now generally considered as a

Bow rather than a Chelsea mark, whilst the incised triangle may have been used at both manufactories.

## Chelsea.

The establishment of the porcelain works at Chelsea was probably as early as 1745. It is said to have been founded by the Marquis of Hertford, who brought over some workmen from Dresden, and set them up at Chelsea at Cheyne Walk.

The Chelsea works were especially patronised by George II. The custom among German princes to attach china manufactories to their court no doubt influenced George II. to encourage the Chelsea work. He brought models and artists and even materials from Saxony, and enabled Chelsea to produce articles which rivalled in excellence and splendour the best importations from Dresden.

The Duke of Cumberland was also a great patron of the Chelsea porcelain works. It is said he was associated with Sir Edward Falkener in the proprietorship of the factory.

The early specimens of Chelsea were painted to resemble Oriental porcelain, the paste used being composed of a mixture of the sand from Alum Bay, with a plaster clay and powdered flint glass.

The period of the greatest excellence of the Chelsea porcelain is considered to have been between 1750 and 1765, while under the direction of Spremont; and there was then so much demand for it,

that dealers are described as surrounding the doors of the works, and purchasing the pieces as soon as they



CHELSEA VASE, BRITISH MUSEUM.

were fired. Large prices were given for this porcelain, and much skill was exhibited in the enamelling. The



claret colour has been considered the most remarkable of those employed ; but some other enamels are equally good. The *bleu de roi*, apple green, turquoise are fine and vivid.

The glaze of the Chelsea porcelain is not as thick as that of Bow ; it is of a soft milky white, and sometimes has run down on the lower rims in tears.

Many of the early pieces exhibit on the back, or underneath, three strongly-defined marks, commonly called dirt marks, produced by contact with the supports on which they rested during firing.

The forms of the later period imitate the best German style, and the vases, dishes, figures, and flowers are equal in execution to Dresden.

Many of the cabinet specimens approach the best productions of Sèvres in colour and painting.

The products were of all classes—vases, services, statuettes, and groups, many of very great beauty and excellence ; candelabra, with foliage and groups of figures ; animals under trees, and other objects. The paintings were also of great variety—birds, flowers, insects, and subjects.

The vases are of singular beauty, and extravagant prices have been obtained for them. At Mr. Angerstein's sale, in May 1856, a pair of vases, *bleu de roi*, sold for 105*l*. A pair of square vases, pink and gold, lace ground, with paintings of Apollo, Midas, and Bacchus on the front panel, with birds and flowers on the back, 142 guineas. At Lord Cadogan's sale a pair of flat-shaped vases, lake ground, painted with Bacchanalian subjects, 8 inches high, 155 guineas ; a



two-handled vase, open-work neck, and cover, painted with flowers on a gold ground, 17 inches high, exhibited at the Manchester Art Treasures, 250 guineas.

In 1769 the works passed into the hands of Duesbury, of Derby.

The Chelsea establishment was finally broken up about 1784, and the models and workmen were transferred to Derby.

The embossed oval with raised anchor is generally considered to be an early mark. The general mark was the anchor, either gilt or painted over the glaze, commonly in red, the former usually affixed to the best porcelain. Two anchors were sometimes employed.

## Derby.

The Derby manufactory was founded in 1750 by William Duesbury,<sup>1</sup> and the business having gradually developed he was led, in 1769, to purchase the Chelsea works, removing the models and some of the workmen to Derby.

The two establishments being thus united under one proprietor, the letter D, crossed by an anchor, became the mark, and the porcelain bearing this is known as 'Chelsea-Derby.' This mark was continued down to 1773.

Upon the decease of Duesbury, in 1786, the works

<sup>1</sup> According to Mr. L. Jewitt, the absolute honour of commencing the Derby china works belongs to Andrew Planché, the son of a French refugee.

were carried on by his son, William Duesbury, who died in 1798, and the works then fell to the third Duesbury, who carried them on in conjunction with Michael Kean, a very clever miniature painter, who brought his talents to bear on the works, and by his skill in drawing added much to the beauty of the articles manufactured. They ultimately, in 1815, passed into the hands of Mr. Robert Bloor, who died in 1845. In 1848 the concern was finally broken up, when a number of the workmen migrated into Staffordshire and Worcestershire.

The Derby porcelain is a pure white soft paste, and of a very transparent and fine quality. It is characterised by a beautiful bright blue, which is usually introduced on the border or edge of tea services. The painting is over the glaze; the ground is generally plain.

The vases which had been made at Chelsea were largely reproduced, as well as the figures and groups, while new forms were added. A favourite pattern for a vase was the Greek krater form, wide open at the top. A deep blue, used as a ground, and decorated with flowers, landscapes, and figures in open medallions, with rich gilding, often in scale patterns, was a characteristic style. Much of this china at a late period was decorated in the Japan style, and was called 'Derby Japan.'

Of the painters employed at the Derby china works, the principal ones were Bowman, who was one of the best flower and landscape painters of his day; Billingsley, whose flower pieces have certainly never

been surpassed or even equalled ; Hill, a famous painter of landscapes ; Brewer, also a landscape and figure painter ; Pegg, who excelled in single branches and flowers ; S. Keys, a clever ornamentalist ; Steel, who excelled in painting fruit ; J. Keys, a flower painter ; Attac and Askew, figure painters ; Webster



CROWN DERBY VASE.

Bancroft, and others, flower painters ; Lowton, at hunting and sporting subjects ; and Robertson, at landscapes.

This fabric was famous for its white biscuit figures, the secret of the composition of which appears to have been lost.

In 1777 Dr. Johnson said this china was beautiful,

but so dear, that he could have silver vessels made as cheap as those sold at Derby of porcelain.

The simple writing letter D is said to have been the first mark used by William Duesbury, as the initial of Derby or Duesbury. The D, conjoined with the anchor of Chelsea, is the distinctive mark of the Chelsea-Derby period.

The letter D, surmounted by a crown, was introduced by the original William Duesbury about 1773, in allusion to the royal patronage with which he was then favoured. It is generally in blue.

The cross batons with three dots in the opposite angles were added by his son about 1778, thus completing the well-known 'Crown-Derby.' This mark is generally executed in puce or lilac, later in vermillion.

In Mr. Bloor's time the mark was Bloor-Derby, in a riband round a crown.

## Worcester.

We now come to Worcester, the most important in a mercantile sense of all the English manufactories of porcelain.

This factory was established in 1751 by Dr. Wall, a physician well skilled in chemistry, who had successfully employed himself in researches in chemistry, and experiments towards the improvement of porcelain.

At an early date Dr. Wall availed himself of the process of transferring printed engravings on to a

glazed surface, and applied his art to the decoration of his porcelain.

In 1783 Mr. Flight purchased the property, and ten years later the firm became 'Flight and Barr.' In 1788 George III. visited the factory, and henceforth it was termed the Royal Worcester Porcelain Works.

When the Worcester works were sold to Mr. Flight, R. and H. Chamberlain left the establishment and commenced business in the town on their own account. This business was ultimately so successful as to prove a formidable opponent to the old works, and in 1840, after a long period of rivalry, the two establishments were amalgamated.

In 1862 a joint-stock company was formed under the superintendence of Mr. R. W. Binns.

At first an imitation of the Nankin blue and white ware was the principal article of manufacture ; but very soon the Sèvres and Dresden patterns were successfully copied.

The early porcelain of Worcester has a cold and coarse look ; the glaze is not white, but gray ; and the ware has no beauty. Later, the wares were white, and the glaze became very pure. Colour decorations became very fine. A rich dark blue was used freely. Brilliant colours in birds, flowers, and other paintings appeared. 'Exotic birds' in bright plumage were common, resembling no known birds, but looking pretty enough on porcelain. From 1768 to 1780 Sèvres styles were used. When the Flights took the factory, they began with patterns that were very



simple, a few flowers or sprigs and a little gilding. Fluted cups were liked. About 1790 a style which Mr. Binns calls 'Worcester style' was in vogue. Rich patterns in gold, copied from architectural ornaments then in favour, made elaborate services gorgeous with gilding. The gilding has always been one of the most important features in its decoration ; and the preparation of the Worcester gold was



WORCESTER JUG.

remarkable, rivalling some of the best continental work. The Japan style succeeded this, and was popular in various English factories. All England abounded in wretched imitations of Oriental wares. After this a simple classic style of borders came into vogue at Worcester, with plain bands of colour. Vases had embossing, well-modelled handles and

knobs, and rows of white heads. The colours were nearly all that are known—shades of blue from dark to light, maroon, pink, salmon, green, and ivory. The ivory ground was used for flies and flowers. Of the artists, Astles painted flowers; Davis, exotic birds; Webster, landscapes and flowers; Brewer, landscapes; Billingsley, flowers; Baxter, subjects on plaques. Many noted services, made for royal orders, were superb in colour and gilding.

Chamberlain's porcelain differs from the contemporary china in paste and style of decoration. The body is lighter and more translucent, the ornamentation of a more gorgeous but less artistic appearance. Chamberlain's 'Regent body,' first employed for the service made for the Prince Regent in 1811, was composed after the principles of Dr. Wall's original Worcester paste, improved by the clays and materials discovered since that time. The Prince Regent's service was decorated in harlequin style, each piece different, with Japanese subjects. The Worcester china possessed the advantage of keeping its colour in use without cracking.<sup>1</sup>

<sup>1</sup> According to Mr. Binns, the earliest Worcester china was composed of a frit body, which consisted of sand, 120 parts; gypsum, 7; soda, 7; alum, 7; salt, 14; and nitre, 40. These materials having been fritted together and the product crushed, 75 parts of the frit were mixed with 15 of whiting and 10 of pipeclay. This frit body was long continued in use for the finer kinds of china, and was distinguished by its density, and by its green colour when viewed by transmitted light.

On the discovery of china clay answering to the china kaolin in Cornwall, by Cookworthy, in 1755, the manufacture of hard-paste porcelain came into general use. This kaolin, or china clay, is now chiefly prepared in Cornwall from the granite in the neighbourhood of

It is said that no piece of old Worcester has been found *crazed* ; a fault arising either, as in Chelsea sometimes, from excessive thickness of the glaze, or, as in Derby, from a defect in the body.

At the present day the manufactory has produced some pieces which can successfully vie with the finest works of Sèvres.

The productions of the Worcester works have been brought to a wondrous state of perfection, both as to body, glaze, form, and decoration. Most exquisitely beautiful examples of enamels, in the style of Limoges, of ivory porcelain, Raphaelesque porcelain, and jewelled porcelain have been produced. The late Mr. Bott, an artist of the highest eminence, excelled in the production of these enamels. The jewelled porcelain, for which Worcester is now so famous, is totally different from that made at Sèvres or Tournay. The English jewellery is of far higher and purer cha-

St. Austell and St. Stephens, from the north side of Tregoning Hill, near Breage, at Towednach, near St. Ives and St. Day, near Redruth ; while in Devon it is worked at Lee Moor and at Meavy, on the south side of Dartmoor.

The disintegrated rock, usually containing much quartz, is generally exposed on an inclined plane to a fall of a few feet of water, which washes it down to a trench, whence it is conducted to catch-pits. The quartz and other minerals which may be present are retained in the catch-pits, in which the coarser portions are collected before the water, charged with the finer particles of the decomposed felspar in a state of mechanical suspension, is allowed to come to rest in the tanks or ponds prepared for the purpose. In these the kaolin is permitted to subside, the supernatant liquid flowing off in another direction ; and by a repetition of this process the tanks become nearly filled with kaolin in the state of soft clay. This clay is then dried, and the pieces of kaolin are sent to the potteries.

racter, and is far more legitimate as a decoration for pottery. Each of the jewels is formed of colour melted on to the china.

The first mark used was a simple letter W, which might be the initial of its founder, Wall, or of the city, Worcester. Another distinctive mark of about the same time is the crescent, which is sometimes drawn in outline, sometimes filled-in in lines, and sometimes of full blue colour. The crescent was discontinued after 1793.

The Chinese-looking mark, a square with a cross in the centre, is found on the porcelain prior to 1783.

The cross swords of Dresden are occasionally found.

Subsequently the name or initials of the firm, varying with the changes in proprietorship, were invariably employed, either stamped or printed.

During the period when Messrs. Flight were sole proprietors (1783-1793), Worcester porcelain was marked either with the name 'FLIGHT,' alone, or in combination with a crescent; a crown was added after the King's visit in 1788. Between 1793 and 1807, the mark was a capital B, scratched in the paste, or 'FLIGHT AND BARR' under a crown. From 1801 to 1813 the ware was marked with the initials of the firm, B F B (Barr, Flight, and Barr), and after 1813, with the same letters, but differently arranged—F B B (Flight, Barr, and Barr). Messrs. Kerr and Binns, the successors of Chamberlain and Co., have used since 1852 four W's in a circle, surrounding the

figures 51, as mark for their porcelain ; and the shield with K and B at the top, and a ribbon with 'WORCESTER,' for fancy goods since 1857.

Chamberlain's porcelain is generally marked with their name, 'CHAMBERLAIN,' in Roman letters impressed or printed.

## Plymouth.

William Cookworthy, of Plymouth, had early acquired a reputation for chemical knowledge. An American who showed him samples of kaolin from Virginia, in 1745, led him to the investigation of making porcelain. Afterwards, having discovered kaolin (china clay) in Cornwall, he founded, about 1760, a porcelain manufactory at Coxside, and in 1768 took out a patent for the manufacture. For the decoration of his porcelain, Cookworthy engaged an excellent painter from Sèvres, named Sogrie.

As the works did not prove remunerative, they were closed at the end of 1771, and the manufacture was carried to Bristol.

The usual ornamentation of this porcelain consists of flowers, butterflies, birds, monsters, in rich colours, and sometimes much gilding.

Genuine specimens of Plymouth porcelain are extremely scarce.

The mark is the astronomical symbol for Jupiter, and also the chemical for tin.



## Bristol.

Richard Champion, a merchant of Bristol, commenced in 1768, with several others, to establish a manufactory of porcelain. It does not appear that they actually made porcelain for sale until 1773, when Cookworthy's patent was transferred to Champion; who continued the works until about 1781, when he transferred the patent to a Staffordshire company.

The decorations as well as the shapes were copied extensively from Dresden and Sèvres, and Champion used the Dresden mark. Vases were made sometimes of a hexagonal shape, painted with 'exotic birds,' having flowers in relief, and painted with Chinese subjects, or with birds and butterflies on shagreen or blue salmon-scale grounds.

Tea, coffee, and dessert services, figures, and bouquets of flowers, after the style of Vincennes, were made.

Champion made a beautiful service of Bristol porcelain for Edmund Burke ; and another, on which no expense was spared, was presented by Edmund Burke to Mrs. Smith, the wife of a Bristol merchant. Occasional specimens of this service have come into sales. This porcelain is now seldom met with.

The Bristol mark was a blue cross.

## Salopian.

About 1751 a small pottery was established at Caughley, near Broseley, in Shropshire. Under Mr. Thomas Turner, a distinguished chemist and good draughtsman, who came from the Worcester works, 1772, porcelain of a superior quality was manufactured, and usually decorated with Chinese subjects in a celebrated dark blue colour. On the retirement of Turner in 1799, Mr. Rose purchased the Caughley works, and about the year 1814 removed the business to his manufactory at Coalport, the Caughley works being then abandoned.

The white porcelain manufactured by Turner was frequently sent to Worcester to be decorated and gilt.

The most frequent marks were S, for Salopian, and a crescent moon.

## Coalport.

At Coalport, or Colebrook Dale, Mr. John Rose, who had removed hither the Jackfield works about 1750, carried on the manufacture of porcelain. In 1799 he bought the Caughley works, and made white wares there, running both factories till, in 1814, he removed the Caughley business to Coalport. In 1820 he purchased the Swansea and the Nantgarrow factories, and incorporated them with the Coalport.

Billingsley, a celebrated painter of roses and other flowers, was employed, and worked at Coalport till his death in 1828. About 1821 was introduced a ground of maroon colour which was greatly admired. It was used sometimes in bands around cups and saucers, and Billingsley painted flowers on it.

Good counterfeits of Dresden, Chelsea, Sèvres, and other factories were produced, on which the marks were also counterfeited. Small sprig patterns, known as 'the worm sprig' and the 'Tournay sprig,' are frequent on Coalport porcelain.

## Swansea.

George Haynes established a pottery at Swansea about 1750. Towards 1800 he introduced a paste called 'opaque china.' In 1802, L. W. Dilwyn bought the works. W. W. Young was afterwards employed to decorate the opaque china. He painted birds, butterflies, shells, &c., with skill and taste. About 1813 Billingsley was engaged by Dilwyn to superintend the establishment, and from this time till 1817 a very fine soft paste was produced, decorated with flowers, insects, natural history, and other subjects. About 1820 the works were discontinued, and the appliances having been purchased by Mr. Rose, were removed to Coalport.

The mark is 'Swansea,' stamped in the clay; afterwards it was painted in red, sometimes with the addition of one or two tridents.

## Nantgarrow.

In 1813 W. Billingsley, the flower painter, suddenly left Worcester, where he was employed, and started a porcelain factory at Nantgarrow, or Nantgarw, in Wales, where for a few years he made porcelain. Vases of beautiful form, plaques, and services, decorated with flowers and subjects, birds and insects, on tinted grounds, were made at this factory. A frequent decoration was a centre sweetbrier rose, with a border covered with trefoils. Mr. Rose bought the works about 1820, and transferred them, with Billingsley, to his establishment at Coalport.

The mark is 'Nantgarw.'

## Pinxton.

At Pinxton, in Derbyshire, John Coke, with W. Billingsley, the flower painter, established a factory for soft paste porcelain about 1793. Billingsley managed the making of the paste, which was a good translucent body, and was largely decorated with the Chantilly sprig pattern, copied from the French—a small blue flower edged with gold. Billingsley left about 1800, and Coke carried on the works, succeeded by a painter, Cutts. The factory was closed about 1812. No general mark was used at Pinxton, but a cursive P is sometimes found.

## Rockingham.

About 1757 a pottery manufactory was established on the estate of Charles, Marquis of Rockingham, at Swinton, Wath-upon-Deane.

About 1807 the works passed into the hands of Thomas Brameld, who, after many improvements, directed his attention, in 1820, to the manufacture of porcelain of the finest description. At these works were produced, in glazed porcelain, dinner, dessert, breakfast, and tea services, vases, groups of flowers, all richly painted and gilt. A dinner and a dessert service, on an extensive scale, richly painted and ornamented, was made at this manufactory for King William IV. The manufactory was discontinued in 1842.

The mark was a griffin, the Rockingham crest.

## Lowestoft.

A porcelain factory was established at Lowestoft, about 1757, by Walker, Broom, and Co. A soft paste was first made, but it is asserted that about 1780 the manufacture of a hard body was introduced, when large quantities were made, quite closely resembling the Chinese in paste and quality.<sup>1</sup>

<sup>1</sup> It is now, however, generally admitted, from the evidence of the paste, that most of the so-called Lowestoft porcelain is in reality Chinese, and was manufactured and painted at Canton for the British market.



This hard paste was decorated usually in very simple, sometimes Oriental styles, and seems to have been sold in the markets as Oriental porcelain.

Many of the decorations were by Thomas Rose, a Frenchman, who painted roses without stems, small bouquets lying in mass on the surface, festoons of small roses and green leaves.

The period of greatest prosperity of the Lowestoft works was between 1770 and 1800. In the year 1802 the works were abandoned.

No marks are known.

## Spode, Copeland, Minton.

In 1800 Josiah Spode began to make at Stoke-upon-Trent soft paste porcelain, which he improved by introducing bone earth and felspar into the paste, and produced in beautiful forms with great variety of decoration. Some of his porcelain services are among the most beautiful specimens of the art. In 1833 Mr. William Copeland purchased the works, which have since become famous under the general name of 'Copeland.'

The firm ranks among the very highest in order for services, breakfast, dinner, dessert, tea, and toilet. One of their highest efforts is the dessert service made especially for H.R.H. the Prince of Wales, in 1866, which is one of the greatest triumphs of ceramic art yet achieved.

Minton's works at Stoke-upon-Trent have also become famous for its innumerable beautiful produc-

tions. Its 'semi-transparent China,' which had been first introduced in 1798, was resumed in 1821.

In 1850 Minton introduced hard paste porcelain into Staffordshire.

Messrs. Minton justly regard their red porcelain, made in imitation of terra-cotta, as one of their greatest triumphs, for never before has it been possible to prepare the oxide of iron so as to stand the intense heat of the porcelain ovens; and it has furnished them with a base upon which they can work and produce some very novel and excellent effects with their bronze lacquer glaze, or with *pâte sur pâte* ornament. The bronze lacquer glaze is a novelty, and some of their Japanese designs on a dark-coloured body, coated with this new glaze, have so completely the appearance of bronze at a short distance, that many will be deceived.

Messrs. Minton have introduced a new style of decoration named *pâte sur pâte*. In this decoration the artist works on a thin semi-fluid porcelain paste, which he applies to the dark body of the ground on which he is producing his design with more or less relief, or *impasto*, as a painter would say. He models this clay-slip with a series of dainty little tools, leaving the clay thick for his high lights, and scraping it almost down to the dark ground for his shadows. His work is completed by giving to the whole a coating of rich glaze, which imparts a most delicious transparency and a most delicate tone to the design.

This style of decoration has been carried to

admirable perfection by Messrs. Minton's artist, Mr. Solon.

The discovery of a series of colours which admit the painting with them on the body before glazing, without being impaired or altered by the subsequent firing, is another most important improvement effected by this firm, which now produces designs of the most brilliant colours under the glaze, on variously coloured bodies. Formerly, the *céladon* was the only known; they now have a rich Indian red, a rosy pink, and a dove colour, known for some time past at Sèvres as the *couleur changeant*. The production of this variety, both curious and beautiful, is a great success, and forms an exquisite groundwork for the *pâte sur pâte* decoration.

Minton's porcelain is generally marked with the name of the firm indented on the ware. About 1850 a particular kind of porcelain was invented at the potteries, and termed 'Parian,' or 'Statuary biscuit,' of which very beautiful statuettes and other objects are manufactured by Minton, Copeland, Wedgwood, and many other makers.

'The royal factories of Continental Europe,' writes Mr. Prime, 'no longer outrank the English. Copeland, Minton, and the Worcester factory equal, if they do not surpass, all European makers in the variety, beauty, and artistic character of their products. The best artists are employed, the utmost attention is paid to every department of the mechanical work, and the results attained, in potteries and in porcelain,

render English ceramic art in this century the highest art in all ages.'

The progress made by England during the last ten years in ceramic art has awakened great attention and not a little commercial jealousy in France, a country which has always assumed a pre-eminence in this branch of art manufacture.

At the Universal Exhibition of 1878 especially, our English porcelain and pottery were so greatly admired that the Administration of Fine Arts have thought it worth while to charge M. Edouard Garnier, who for eight years has been attached to the Sèvres Museum, with a mission to England for the purpose of studying English modes of manufacture, and making a report on the present state of the industry.

## Belleek.

The occurrence of felspar in the neighbourhood of Belleek, near Lough Erne, in county Fermanagh, has led to the establishment of porcelain works in that locality. Prior to the Dublin Exhibition of 1853, Mr. Kerr, of the china factory at Worcester, and Mr. Armstrong, of London, made a tour through Ireland for the purpose of discovering materials suited for the manufacture of porcelain. The materials thus obtained served for the production of the celebrated service designed from subjects in the 'Midsummer Night's Dream,' and displayed in the Dublin Exhibition. In consequence of the exhibition of this service attention was called to the existence at Belleek of

felspar, as well adapted to the purposes of the potter as that imported from Sweden or Norway, and a manufactory was accordingly established, in 1857, under the direction of Mr. Armstrong. The china clay employed is imported from Cornwall. Many of the ornamental objects produced by this factory are characterised by being carefully modelled from natural objects. A nacreous lustre is given to much of the ware by the use of a preparation formed of salts of bismuth mixed with resin and oil of lavender, and coloured by certain metallic oxides. Several original designs appear among the table services of this ware, which are rendered very attractive by the peculiar glaze. Exceedingly beautiful imitations of shells are made of this ware, which, from its pearly appearance, is well adapted to these imitations. Beautiful services of this ware have been made for Her Majesty and the Prince of Wales.

## France.

We shall begin with the most renowned of all French porcelain, that of Sèvres.

### St. Cloud.

This beautiful porcelain originated at St. Cloud, where for many years Pierre Chicanneau, who had established a manufactory of faïence there, made several experiments to find the secret of true porcelain.



The first French artificial, or soft porcelain was that made at St. Cloud in 1695, by the sons of Pierre Chicanneau, who, continuing their father's experiments, discovered the art of making it.

In 1715, Henry Trou, having married the widow of Pierre Chicanneau, became head of the manufactory of St. Cloud, under the patronage of Philip of Orleans, Regent of France.

'The paste of the St. Cloud porcelain,' writes M. Marryat, 'is compact and milky in colour, the lead glaze vitreous and unequally laid on, so as to become yellowish and settling into drops.' Much of the china is modelled with flowers or birds in relief, closely resembling the white Oriental. The pieces with imbricated or artichoke leaves are well known. Others are decorated in the French style, such as the cups and saucers, with blue arabesque borders, the sides gadrooned. Coloured pieces are more rare, and, unless marked, it is difficult to distinguish them from those of Chantilly, Mennecey, and Sèvres, as all four manufactories adopted the Chinese style of decoration.

The two distinctive marks of St. Cloud are the sun, dating from 1702 to 1715; and S C, for St. Cloud, and T for Trou, occurring from 1715 to 1730.

## Vincennes.

In 1735 two workmen who had escaped from St. Cloud carried the secret to Chantilly, and in 1740 they went to Vincennes and offered to M.

Orry de Fulvy, intendant of Finance under Louis XV., to sell the secret of making porcelain. The offer was accepted, and a laboratory at Vincennes assigned for them.

The early products of the work at Vincennes were chiefly flowers in porcelain, and wares in imitation of the Oriental. In 1753, Louis XV. became one-third owner of the works, and it acquired the title of Royalty. Madame de Pompadour is said to have taken great interest in its productions, and they were brought to such perfection, that their beauty and the favour of royalty together produced a vastly increased demand for them. The factory becoming too small for its extending operations, and increased business requiring larger accommodation, in 1756 the works were removed to Sèvres, where buildings had been erected for them.

## Sèvres.

In 1756, after the removal from Vincennes, Louis XV. purchased the entire interest, and became sole owner of the porcelain works. A decree of January 17, 1760, provided that the works should be called 'Manufacture de Porcelaine de France,' a name which has disappeared in the simple word 'Sèvres.'

In 1761 the secret of making hard paste porcelain was purchased of Pierre Antoine Hanung. But as this secret consisted only in the use of kaolin, and kaolin was not known to exist in France, it was useless purchase until 1769. A lady named 'Darnet

wife of a surgeon of St. Yrieix, near Limoges, had found near that place some white unctuous clay, which she submitted to her husband as a possible substitute for soap in washing. Her husband, who was aware of the inquiries made for porcelain earth, sent a specimen to Macquer, chemist in the Sèvres factory, who recognised in it the desired kaolin. The quantity was found to be abundant, and in 1769 the first hard-paste porcelain was produced at the royal factory. Thereafter hard and soft paste both were made at Sèvres until 1804. Soft paste was not made from 1805 until 1847, when it was resumed, and since that time both pastes are produced. The phrase 'Vieux Sèvres' is arbitrarily confined to soft paste wares made before the year 1800.

The *pâte tendre*, or soft paste, manufacture was remarkable for its creamy and pearly softness of colour, the beauty of its painting, and its depth of glaze. It was limited to the use of the wealthy, and never became a staple article of commerce, as the difficulty of its composition and the loss sustained by its liability to fall in the process of firing, made it of slow produce and very expensive. The *pâte tendre* is a purely chemical composition, a vitreous paste.<sup>1</sup>

<sup>1</sup> The *pâte tendre* for the best porcelain consists of the following constituents in a hundred parts by weight :—

Fused nitre (mineral crystals)	.	.	.	.	22·0
Grey sea-salt	.	.	.	.	7·2
Alum	.	.	.	.	3·6
Soda of Alicant.	.	.	.	.	3·6
Gypsum of Montmartre (plaster of Paris)	.	.	.	.	3·6
Sand of Fontainebleau	.	.	.	.	60·0
					100·0

The expression 'tendre,' or soft, has no reference to the hardness of the paste, but applies to the feeble resistance of that porcelain to the action of high temperature, as compared with that offered by true porcelain, and also to the tenderness of the glaze, which can be scratched by steel. Notwithstanding the important discovery of true kaolin, soft paste continued to be used for the higher objects of art till 1804, as the artists found they could not produce such brilliant effects in glaze and colouring on hard paste as were yielded by the softer material.

From the time when the King became sole proprietor, the Sèvres factory has always employed the highest skill in the art, both in the modelling and

These materials being well mixed, were fritted in an oven.

The dough, called the *pâte tendre*, was formed by the mixture of this frit with white chalk and calcareous marls from the gypseous earth of Argenteuil, in the following proportions by weight :—

Frit . . . . .	75
Chalk . . . . .	17
Gypseous earth . . . . .	8
	<hr/>
	100

The whiteness and consistency or hardness of this dough was modified by varying the proportion of chalk.

All these materials were intimately kneaded together, bruised with water in a mill, and in fine passed through silken sieves.

The glaze for this factitious biscuit was composed as follows :—

Litharge . . . . .	38
Calcined sand of Fontainebleau . . . . .	27
Calcined silex . . . . .	11
Sub-carbonate of potash . . . . .	15
Sub-carbonate of soda . . . . .	9
	<hr/>
	100

in the decoration of its products. Hence a long list of artists eminent as Sèvres decorators, whose works are sought as eagerly by lovers of porcelain as are the works of other artists on panel and canvas by their admirers. Boileau was director from 1760 to 1773. Parent succeeded him, but was discharged in 1779, for selling some of the products of the factory for his private benefit. Regnier succeeded Parent in 1779, and continued to be director until imprisoned by the Republicans in 1793. It was managed under the Directory by three commissioners until 1800, when the First Consul appointed the celebrated M. Brongniart sole director, who brought to his work a thorough scientific and practical knowledge of all departments of the art. After his death, in 1847, the directors have been Ebelmen, succeeded by Regnault, following whom came Robert, the present director.

The history of the Sèvres factory is a brilliant art history. The styles of its products are illustrations of the changing tastes of the upper classes in France. The prevailing styles are known as the Pompadour, or Rocaille, from 1753 to 1763; style Louis XV. from 1763 to 1786; style Louis XVI. from 1786 to 1793.

Sèvres porcelain for domestic use had commonly a plain ground, painted with flowers detached or in wreaths, or with a gold border, with the initial of the owner. Pieces intended for decoration, or for State dinner services, had generally coloured grounds; the characteristic colours were the *bleu de roi*, a deep dark blue or turquoise blue; the *gros bleu*; and especially the lovely rose pink discovered in 1757 by Xzrowet,



to which the name of Du Barry is usually attached, as it was said to have been the favourite colour of the famous Comtesse Du Barry. According to Mr. Marryat, however, this name is incorrectly applied to this colour, as the colour was invented twelve years before the appearance of the Comtesse Du Barry at Court. It should rather be called 'Rose Pompadour,' for it is well known to have been the favourite colour of Madame de Pompadour. The other colours were the *violet pensée*, the *vert pomme*, or *vert jaune*; the *vert pré*, or *vert Anglais*. In the use of these as ground colours, presenting an even tint of equal richness and beauty on a surface, this factory had no rival.

Although the soft paste of the last century has been the favourite with collectors, in some respects the works of the nineteenth century in hard paste far outdo all their predecessors. Large vases, of sizes unknown before, were made under the direction of Brongniart. Plaques of white porcelain were painted by eminent artists with copies of Raphael, Vandyke, Titian, and other great masters. These plaques were much used in the decoration of pieces of furniture, such as tables, pianofortes, and even carriages. Table services of unequalled lustre, dishes with lapis-lazuli borders, ornamented with landscapes, portraits, and deceptive copies of cameos, attested the success of the new director. The colours on the soft paste sank gently into the paste, and produced more harmonious and delicate effects; but the colours resting on the glaze in the hard paste gave more brilliancy and

*éclat*, while the gilding had more the effect of solid metal.

Entire tables of porcelain, clocks, armoires, vast jardinière vases, on the pedestals of which stand groups of animals, candelabra in great variety, mirror and other frames, all of the most elaborate workmanship, and innumerable other forms of useful and decorated furniture, were among the factory products.

Jewelled porcelain, so-called from the ornamentation in coloured pastes resembling precious stones, pearls, &c., was first produced in 1777. This date should be borne in mind by collectors, as a large quantity of counterfeit Sèvres porcelain<sup>1</sup> is of this description, and it frequently occurs that the date of the counterfeit is earlier than 1777, in which case the piece is false. Any jewelled porcelain which is dated with a single letter from A to Y is not Sèvres. The plates and cups of jewelled porcelain are invariably on *bleu de roi* ground. They are said to have been chiefly manufactured for Marie Antoinette.

Perhaps the most celebrated service made at Sèvres was that executed in 1778 for the Empress Catherine II. of Russia, consisting of 744 pieces, and which cost 13,126*l.* It was ornamented with imitations of antique cameos. It was subsequently scattered, several pieces having been stolen. A few pieces are still in private collections ; those in Lord Lonsdale's collection bear in the centre the monogram of the Empress, an E for Ecaterina formed of small

<sup>1</sup> Chiefly made at Tournay, in Belgium.

flowers, and II. interlaced, over which is the imperial crown, between branches of palm and laurel.

Statuettes, groups, animals, medallions in white and in blue, or black relief on white, busts, and other



SÈVRES VASE.<sup>1</sup>

objects were produced in porcelain bisque in great numbers by the best modellers, such as Falconnet,

<sup>1</sup> One of a pair of beautiful vases, rose Du Barry, painted with exquisite groups of cupids in medallions, the curved leaf-shaped lips forming handles, height, including plinth,  $14\frac{1}{2}$  inches. 1,942*l.* 10*s.* was given by the Marquis of Hertford for this magnificent pair of vases at the Bernal sale. They were formerly in the possession of Henry Baring, who parted with them to Mr. Bernal for 200*l.*

Boizet, La Rue, Pagou, and others. These were frequently made to accompany dinner services, and were superb ornaments for the table.

Sèvres porcelain has always been an extremely expensive production, and the cost of the pieces when first made bore a nearer proportion to their value, until within the last few years, than is generally supposed. The finest examples were made expressly for royalty, or sold (by permission) for large sums. But lately the prices given for the rarest specimens, especially for sets of vases, has been increasing, and seems to be enormous. In 1850 cups and saucers were thought to be extravagantly high at 25*l.* or 30*l.* a piece ; or bowls and dishes at 60*l.* or 70*l.* ; or, again, when three oviform vases and covers at Lord Pembroke's sale fetched 1,020*l.* But at Mr. Bernal's sale a pair of rose Du Barry vases sold for 1,942*l.* 10*s.* to the Marquis of Hertford ; a pair of turquoise vases for 1,417*l.* 10*s.* ; a single *bleu de roi* vase for 871*l.* ; a cup and saucer painted by Morris for 160*l.* The prices, however, still increased, and single plates have been sold for 200*l.*, vases for 500*l.* or 600*l.*, and saucers for 150*l.* A unique and beautiful example of this porcelain was disposed of at the sale of a collection of Sèvres china belonging to Mr. Goding, at Christie and Manson's. It consisted of a pair of vases with covers and stands, the sides fluted in six compartments, the necks and covers pierced in open-work to hold flowers ; the vases on green ground, with rose Du Barry foliage richly gilt, exquisitely painted with Chinese subjects and flowers in medallions ; the necks

and covers painted in *gros bleu*, green, and rose Du Barry, surmounted by incrustations of flowers in colours; the stands green, rose Du Barry, and *gros bleu*, richly gilt, 11½ inches high. They were formerly in the cabinet of the late Duchess of Cleveland, and were exhibited at the Loan Collection at South Kensington. After a competition such as has never been surpassed in interest and excitement, they were finally knocked down at the enormous bid of 6,500 guineas (6,825*l.*). Can we say that the extreme has been yet arrived at, when we know that a year ago a set of three jardinières fetched at Christie's, by auction, the enormous sum of 10,000*l.*

From 1753 to 1792 the mark of the royal manufactory consisted of two L's opposed and interlaced, traced in blue on the back of the pieces. A letter placed in the centre of the two L's shows the year in which the piece was decorated. The year 1753 is indicated by an A, 1754 by a B, and so on until 1777 shown by a Z; 1778 is designated by a double A, and this mode of marking with two letters was continued in alphabetical order until 1795, which is marked with two R's. In the Republican period the royal initial was abandoned, and the mark R F for République Française was adopted (1792–1800). In the Consular period, 1803, M N<sup>le</sup>, for the Manufacture Nationale, was used. Under the first Imperial epoch, from 1804 to 1809, it was marked M IMP<sup>le</sup>. From 1809 to 1814, with an eagle. Under Louis Philippe with L P; under the late Emperor Napoleon with the letter N, with the imperial crown over it. The white



Sèvres is marked with a parallelogram, with the letter S.

## Chantilly.

1725. Established by Ciquaire Cirou, under the protection of Louis Henri, Prince de Condé. This manufactory obtained letters patent, 1735. Its object was the imitation of Corean porcelain, of which the prince possessed a remarkable collection, upon a tin enamel, which deprives it a little of its translucency, giving it a dead whiteness analogous to that of the Corean pottery, are Oriental creeping plants. The squirrel climbs and perches on the hedge, in varied but rather cold tints.

The mark is a hunting-horn, generally in red.

## Mennecey.

1735. This manufactory was founded by François Barbin on the estate and under the protection of the Duke de Villeroy. The paste is fine and translucent, the glaze smooth and even. The painting affects every style, from the archaic decorations of Chantilly, the bouquets of the French style, to the rich compositions of Sèvres, with varied grounds and heightenings of gold. Groups and coloured statuettes, well modelled, also occur.

The mark is D V in blue or red. The later mark is graved in the paste.

## Sceaux.

1753. Established by Chapelle, and carried on by

Gluot. Birds, groups of Cupids in clouds, bouquets, &c., characterise this porcelain, which is often of the highest quality. In 1774 it was placed under the protection of the Duke de Penthièvre.

The mark is S X graved in the paste.

## Orleans.

1753. A factory for soft porcelain was established at Orleans in 1753, by Gerault.

The decoration consisted of flowers ; biscuit and printed groups and figures were also made.

The mark was a label with three *guttæ* or drops.

## Niederviller.

Hard paste porcelain was made at Niederviller, in 1765, under the Baron de Beyerlé and Count Custine. It was brought to great perfection under the director Lanfray.

The white porcelain of this factory almost equals that of Sèvres. Its paintings are delicate, little figures surround some of the pieces and the vases in biscuit ; statuettes are skilfully modelled.

The mark is usually the initial letter of the directors. B, for Beyerlé, a double C for Count Custine.

## Vincennes.

Pierre Antoine Hanung was manager of a porcelain factory here, founded about 1786, and belonging to Lemaire. It was at a later period under the pro-

tection of Louis Philippe, Duc de Chartres (since King of the French).

The mark is L P under a crown.

## Paris.

*La Courtille.* The La Courtille factory of hard paste, established in Paris 1773, by Jean Baptiste Locré, was important, and produced the finest class of work. The vases are well made, and painted and decorated in the best taste. The paste is very translucent.

The mark is two torches crossed in blue.

*Clignancourt.* This factory was established in 1775, by Pierre Deruelle, under the patronage of the Count de Provence, brother of the King. The soft paste porcelain was known as *Porcelaine de Monsieur*.

The earliest mark was a windmill ; later the letter M, the initial of Monsieur, under a crown in red was used.

*Rue de Bondy.* 1780. Established under the direction of Guerhard and Dihl. This is one of the most remarkable of the private factories in France. Placed under the patronage of Louis Antoine, Duke d'Angoulême, it produced vases remarkable for the beauty of their decoration, biscuits, and coloured flowers.

The mark is the initials G A interlaced, sometimes enclosed in an oval, and surmounted by a crown.

*Pont aux Choux.* 1784. Founded first in the Rue

des Boulets, Faubourg St. Antoine, by Louis Honoré Delamarre de Villers. This manufactory produced a rather fine and well-decorated porcelain with the mark T M. In 1786 it was transferred to Outrequin and Toulouse, who moved the factory to the Rue Amelot, Pont aux Choux, when it was placed under the patronage of Louis Philippe Joseph, Duke of Orleans.

The mark was L P, the initials of the patron.

### Tournay ; Belgium.

In 1751, Peterynck, a native of Lille, obtained a privilege for working a manufacture of porcelain at Tournay. Peterynck was most successful in his paste. His decoration chiefly consisted of imaginary birds seated on a terrace. His *bleu de roi* equalled that of Sèvres. The principal imitations of Sèvres pieces are made at this fabric.

The mark is two swords crossed, with little crosses in the corners.







# MARKS OF THE DIFFERENT MANUFACTORIES OF POTTERY AND PORCELAIN.

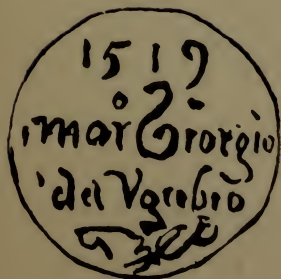
## Italy.

*MAJOLICA.*

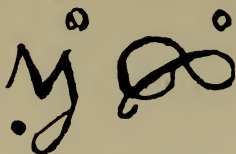
Gubbio.



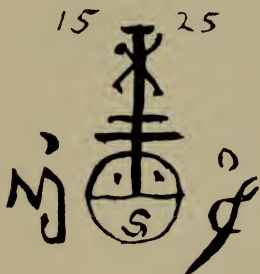
GIORGIO ANDREOLI (Maestro Giorgio)  
on the back of a plaque representing  
St. Jerome in a rocky landscape.  
Soulage collection.



Maestro Giorgio. From a plate at  
South Kensington, representing St.  
Francis receiving the Stigmata.



Maestro Giorgio. From a dish representing the Judgment of Paris, dated 1525, now in the possession of Sir A. Fountaine.



Mark of Maestro Giorgio, on a plate painted with 'Balaam prophesying.'

Urbino.

.1531.  
f. X. A. R  
Turbino.

Francesco Xanto Aveli da Rovigo in Urbino. From a piece in the Kensington Museum, and Bernal, 2014. Pyramus and Thisbe.

f. co. X.  
Rou:

Francesco Xanto Rovigense. From a piece in the South Kensington Museum.

F X R

Francesco Xanto Rovigense, on a plate dated 1535.

*FX Rovr*

Francesco Xanto Rovigense. On a plate dated 1536.

1539.

•X

Monogram of Francesco Xanto da Rovigo. From a finely painted plate, in which the ruby and gold lustre is supposed to be added by Mtro. Giorgio. Subject: The Sword of Damocles. Belonged to the late Mr. H. S. Bohn.

B F V F

Battista Franco (Urbino fecit).  
1540-1555.

○ V F F

Orazio Fontana (Urbinate fecit).  
1540-1560.

1540  
⊗

Orazio Fontana. In the Soulage collection.

Ⓐ

Nicola da Urbino, on a plate.  
Subject: 'Parnassus,' after Raphael.

A P

Alfonso Patanazzi.



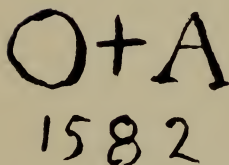
Deruta, 1539.



Faenza, on a plate from the Bernal collection, 1808. 1500. British Museum.



Faenza, mark on plate, with portrait of Laura.



Pesaro.



Caffaggiolo.

On Raphael and Fornarina plate. South Kensington Museum.

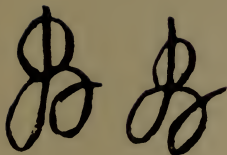


Abruzzi. Castelli.

Circa 1730.

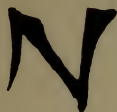
## France.

Bernard Palissy.



Engraved with a point on a small figure called The Nurse of Francis I.

Nevers.



On a large dish, painted in blue, Chinese pattern, circa 1600.

Rouen.



Royal manufacture of Louis XIV.



Sceaux.—Penthièvre.



POTTERY.

Germany.

Böttcher Ware.



1700-1710.

Strasburg and Frankenthal.

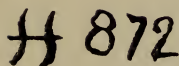


John Hanung before 1750.



Frankenthal.

John Hanung.



Höchst.



The arms of the Bishopric. The best pieces are marked in gold, the inferior in red, and the worst in blue.



Cologne.

**Holland.**

Delft.

MP

De Metaale Pot, 1680.

D<sub>2</sub>AX

De Paauw. The Peacock, 1651.

*PORCELAIN.*

**Germany.**

Dresden.



Royal manufacture at Meissen. Monogram A R (Augustus Rex), of Augustus I., King of Poland. 1709-1712, in blue.



From 1712 to 1715, in blue.



First used in 1720, under the direction of Höroldt.



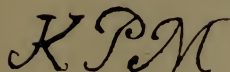
The usual mark in blue, first used about 1730.



The dot between the handles indicates the immediate directorship of the King, Fred. Augustus III.



Marcolini period, 1774-1814.



Königlich Porcellan Manufactur. 1733-1763.



Vienna.

Imperial manufactory, in blue. 1744-1864.



Berlin.

The mark of Wegeley, 1751-1761.



Royal manufactory, 1761.



Höchst.

Mark in gold, red, or blue, 1740-1794.



Höchst.



Strasburg and Frankenthal.

Mark of Philip Hanung.



### Frankenthal.

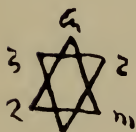
First period, under Paul Hanung, 1755-1761.



Second period, 1762-1798. Under the patronage of Carl Theodor, Elector Palatine. Stamped in blue.



Third period, 1798, when the Palatinate was annexed to Bavaria.



### Nymphenburg.

1799.



### Furstenburg.

1750.



### Ludwigsburg, or Kronenburg.

First period, 1770.





Ludwigsburg.

Second period.



Rudolstadt.



Established 1762.



Limbach.

Established 1761.

Denmark.

Copenhagen.



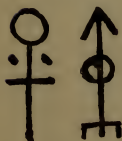
Royal manufacture, marked in blue.

England.

Bow.



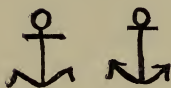
1730-1775.





Chelsea.

Earliest Chelsea mark.



Chelsea.

1745-1769.



Chelsea. Derby.

1769-1780.



Crown Derby, 1780.



Worcester.

Old Worcester, blue under the glaze.



Second period of old Worcester.



Salopian, Established by Thomas  
Turner, at Caughley, near Broseley, 1772.

Plymouth.

1768-1772.

2

Bristol.

1772-1777

+

Rockingham.

Brameld, 1807-1842.



*Rockingham Works  
Brameld*

Swansea.

1750-1820.

4

**Italy.**

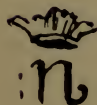
Capo di Monte.

First period, 1736.



Naples.

Royal manufacture at Capo di Monte, 1759.



Ginori. Doccia.



# Spain.

Buen Retiro.



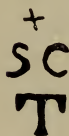
1763-1808.

# France.

St. Cloud.



Mark of the first period, when the manufacture was by Chicanneau, under the patronage of Louis XIV., in 1702.



Soft paste, marked in blue under the glaze, or engraved. T indicates Trou, the director. This mark was used between 1740 and 1753.



Sèvres.

Vincennes. Double L interlaced in blue under the glaze. Before 1753.

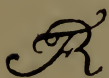


In blue under the glaze. The letter in the centre denotes the year in which the piece was painted, beginning with 1753.



The double letters commenced in 1777, and ended in 1793 with RR.

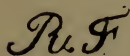
### Republican Epoch, 1792–1804.



R.F.

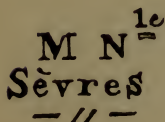
*Sèvres.*

These three monograms of the République Française are always (as a law) accompanied by the word 'Sèvres,' and were indiscriminately used according to the fancy of the painters from 1792 to 1800, often without date. The custom of marking pieces with indications of their date ceased as a practice after 1793, and was not resumed until 1801.



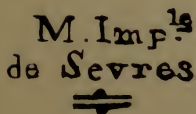
*Sèvres.*

The Republican monogram, R F, was disused about the end of 1799, and from that time to the end of 1802 the mark consisted merely of the work 'Sèvres.'



This mark, which indicates the Consular period, was first used in the year 1803, and is generally stencilled in red. The mark underneath denotes the year.

### Imperial Epoch. 1804–1814.



A mark used from 1804 to 1809, generally stamped or stencilled in red.





The Imperial Eagle, stamped in red, was substituted in 1810, and continued until the abdication, 1814. During this period the date was generally stencilled by the artist as well as his monogram.

### Second Royal Epoch.

Louis XVIII., 1814-1824. Revival of the Royal cipher, or double L, usually painted in blue; the year is indicated by the figures placed below the word Sèvres. Used from May 1814 to September 1824.



### Reign of Charles X. 1824-1830.

Variations of three similar ciphers, a double C used from 1824 to 1828. The figures indicate the year.



Marks of the years 1829 and 1830; the first, of a simple C, was applied to porcelain merely gilt-edged, the second to figured pieces.

### Reign of Louis Philippe, 1830 to 1848.

Used from the beginning of August 1830, until the end of same year.





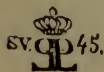
Used from the beginning of 1831 till November 1834.



LP, the King's initials, substituted in November 1834, and continued till July 1845, after which the double reversed monogram LP was used till February 26, 1848.



The Chateau d'Eau services, white and gold, have the annexed mark, dated 1837.



The mark on porcelain not ornamented is in chrome green, burnt in and glazed. The marks on gilt porcelain were *blue* for pieces with simple gold lines, and *gold* for those decorated.



Between 1848 and 1851, the decorated pieces were marked S 48, within a frame.



The mark of the R(épublique) F(rançaise), S(èvres), 1851.



Mark after the proclamation of the Empire in 1852, when the eagle was resumed.



Monogram of the Emperor, 1854.



Chantilly. Mark in blue, green, or red, under the glaze. 1740.

DV

Menecy. Under the protection of the Duke de  
Villeroi, DV. 1740-1773.

BR

Bourg La Reine.  
1773.

SX

Sceaux.  
Penthièvre, mark engraved.



Orleans.  
In blue.



Niederviller.  
Stencilled in blue



La Courtille.  
Mark in blue.



Clignancourt, used before October 1775



Clignancourt. Official mark used on pieces made  
during the patronage of Monsieur, 1785-1792, marked  
in red.

Paris : Rue de Bondy.



In gold or colour. Established in 1780 by Guerhard and Dihl, under the protection of the Duc d'Angoulême.



Pont aux Choux.

Louis Philippe. 1786-1793.



Tournay.

First quality in gold ; second, blue.












## CHRONOLOGICAL TABLE

OF THE MARKS EMPLOYED IN THE ROYAL MANUFACTORY  
OF SÈVRES.

Serving to indicate the year in which the piece was decorated.

A	Vincennes.	1753	P . . . . .	1767	E E . . . . .	1781	
B	Do.	1754	Q . . . . .	1768	F F . . . . .	1782	
C	Do.	1755	R	<i>Hard paste discovered.</i>	G G . . . . .	1783	
D . . . . .	1756	S	<i>Marie Antoinette married.</i>	1770	H H	<i>Gilding prohibition removed.</i>	1784
E . . . . .	1757	T . . . . .	1771	I I . . . . .	<i>Louis XVI.</i>	1785	
F . . . . .	1758	U . . . . .	1772	K K	<i>patterns begin to prevail.</i>	1786	
G . . . . .	1759	V . . . . .	1773	L L . . . . .	1787		
H . . . . .	1760	X . . . . .	1774	M M . . . . .	1788		
I . . . . .	1761	Y	<i>Jewelled Sèvres probably begins.</i>	1775	N N . . . . .	1789	
K . . . . .	1762	Z . . . . .	1776	O O	<i>Jewelled cups end.</i>	1790	
L . . . . .	1763	A A . . . . .	1777	P P . . . . .	1791		
M	<i>Pompadour period ends.</i>	1764	B B . . . . .	1778	Q Q . . . . .	1792	
N . . . . .	1765	C C . . . . .	1779	R R . . . . .	1793		
O	<i>From this to 1784, no other porcelain allowed to be gilt.</i>	1766	D D . . . . .	1780			

With the revolutionary changes this mark fell into disuse, and from 1793 down to 1800 we meet with few examples of it. In 1801 the practice was again resumed, and the letters were replaced by the following marks—

Year IX (1801)	. . . . .	T 9	1807 —	7	1813 —	t z
„ X (1802)	. . . . .	X	1808 —	8	1814 —	q z
„ XI (1803)	. . . . .	II	1809 —	9	1815 —	q n
„ XII (1804)			1810 —	10	1816 —	s z
<i>Soft paste discontinued.</i>			1811 —	o z	1817 —	d s
„ XIII (1805)			1812 —	d z		
„ XIV (1806)						

From 1818 to 1834, when the year began to be expressed by figures, the two last only were given. Thus 18 for 1818; 19 for 1819, and so on down to the year 1833.





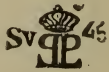


## CHRONOLOGICAL TABLE

OF THE MARKS USED IN THE ROYAL MANUFACTURE AT  
SÈVRES.

Showing the period of the manufacture of WHITE PIECES, from  
the year IX (1801), when the practice commenced.

The following marks, which are composed of signs and figures, are engraved, and indicate both the year and the month. Thus, the number X following the marks 'q. z.' (1814) would mean October, which is the 10th month, and the unit 1 following the number 19 (1819), would mean January, which is the first month. The monograms which accompany them are the marks of the workmen.

Year IX (1801) — T 9	Year 1808 — 8	Year 1815 — q. n.
X (1802) — X	„ 1809 — 9	„ 1816 — s. z.
XI (1803) — II	„ 1810 — 10	„ 1817 — d. s.*
XII (1804) — 	„ 1811 — o. z.	„ 1818 — 18
XIII (1805) — 	„ 1812 — d. z.	„ 1819 — 19
XIV (1806) — 	„ 1813 — t. z.	
	„ 1814 — q. z.	
1807  7		

\* After this period the two last figures of the date continued to be used as the distinctive mark of the year. The mark with the device of the king, which closes this table, was first used in July 1845, without reference to the marks stamped in paste ; it is stamped in chrome green under the glaze.





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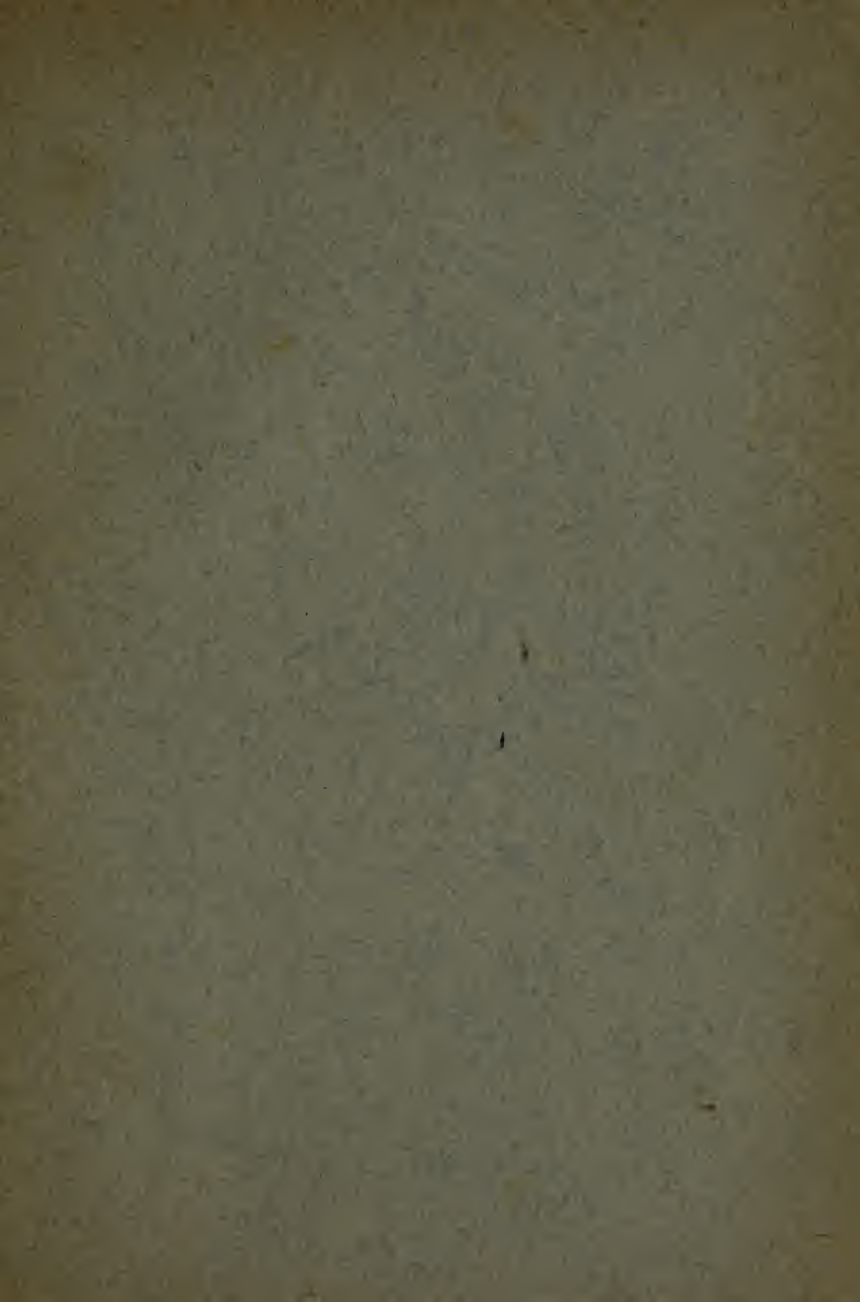
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